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INTRODUCTION

TO THE

STUDY OF THE CHINESE CHARACTERS.

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CHINESE CHARACTERS.

BY

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INTRODUCTION TO THE STUDY

CHINESE CHARACTERS

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PREFACE.

THE Chinese characters are records of a distant past. Instead of being hidden under the rubbish heaps of ruined palaces, like the Cuneiform Inscriptions, they have, millennium after millennium, been passing in open day through the hands of scribes. Subject to the caprices of each generation of writers, they now present themselves to us in a vast variety of successive forms. Through these forms, if the inquisitive eye of science trace correctly the process of change, we may acquire a knowledge of the origin of Chinese writing, and the method pursued by the inventors.

These men did not make a language. What they did was to find out a mode of committing to writing a language which was already made. It was a sufficient medium at that time for the thoughts and wants of a civilized people. The Chinese language, as judged by the characters, is not barbarous. Though simple and not much developed, it is civilized, and represents man in a condition marked by high moral, political, and social characteristics. He is well fed and well clothed. He is possessed of the conveniences and even luxuries of life. Many of the principal elements which make up the social state of modern China existed when the characters were invented. In these inquiries the conviction

is forced on us that we are dealing with an old civilization, and a language well stocked and compacted. The words of the language were as clearly divided into parts of speech, and as clearly distinguished from each other by their sense, as at any later period.

This book is intended to be a guide to the study of the picture writing of the Chinese and to their conventional signs of words. It is an introduction to the analysis of the Chinese characters, and to the history of the words in ancient and modern times in regard to their sounds and written signs.

Those who have read my "China's Place in Philology" know that I believe in the possibility of proving the ultimate identity of Chinese and European words. My present task, however, does not lead me into opposition with the opinions and practice of any modern philologists, by comparing words belonging to different families of language, except in one respect. I have found it necessary to strengthen the proof of the old sounds of the Chinese characters by citing corresponding words in Mongol and Japanese. After the work was in print, and while writing this Preface, I have seen Professor Max Müller's fourth volume, just published, of "Chips from a German Workshop," where, at page 111, are inserted three posthumous letters of the late Professor Julien bearing on this very point. The validity of my proof published in the "Revue Orientale" of November, 1865, more than ten years ago, of the connexion of the Chinese and Mongol languages, is contested by this great scholar. I will endeavour, as time permits, to collect a much larger number of instances of identity in roots than is contained in that article, for I am fully aware that in this critical instance of contiguity between the monosyllabic and polysyllabic

areas the vocabulary of identities should be made as large as possible.

I have been urged to do this by Professor Max Müller himself, who yields to none in the interest with which he regards questions connected with the Eastern Asiatic languages, and who has said and done much to stimulate those who are engaged in these researches. I will here only say that Professor Julien, when he condemned my views on this point, did not carefully examine the instances given of identities of roots. For example, the Chinese word *lok* "green," Mandarin *lü*, admits of comparison with the Mongol *logon*, but Julien compared *logon* with *t'sing* "blue," "green," and "black." When comparing the Chinese *t'ien* "heaven" with the corresponding word in Mongol, he wrote it *tegri*, as in modern Turkish, instead of *tengri* or *tingri*, the Mongol. Besides this, he omitted all references to my arguments from common laws of order in words, from rhythmical resemblances and from identity in syllabary.

Words in the languages of nomad races are, it seems to me, more easily lost or changed than in the languages of settled populations. Hence the necessity of paying particular regard to identical laws whether in the syllabary, the syntax, the system of derivation, or in the prosody. It is much to be regretted that Julien with his vast knowledge of words does not appear to have been conscious of this.

In this book will be found by the student a much larger collection of explanations of characters than has been before given in works on the Chinese language. The etymologies are traced to their native sources and frequently criticized. The compiler of the *Shwo wen* is the author of most of the current explanations, but though always deserving of atten-

tion, he often errs, as is shown by native students of later times. No explanations then should be ascribed to him for which he is not responsible. Later authors are also worthy of being consulted. Their names are here often cited; for brevity, I have written the initial letters only, *e.g.* Sw for Shwo wen, and Tt for Tai tung, author of Lu shu ku.

The early Jesuits were accustomed to interpret Chinese characters on the wildest principles. They detected religious mysteries in the most unexpected situations. *Kwei* "treacherous," is written with *kieu* "nine," and above it one of the covering radicals 兂. This then was Satan at the head of the nine ranks of angels. The character 舟合 *c'hwên* "a boat," was believed to contain an allusion to the Deluge. On the left side is the ark and on the right are the signs for eight and for persons. The day for this mode of explaining the Chinese characters has gone by.

The form of the characters made use of for explanation in this work is the modern. This will be most useful and comprehensible to the student. Old forms are puzzling to the beginner. The best collection of old and new forms of the characters accessible to the European student is that given by Morrison in his fifth volume. It has the advantage of being alphabetical.

The acquisition of the written language will become easier when the characters are explained than if there be no key to their formation.

Besides helping the student to acquire the written language, I have had in view the determination of the phonetic value of the characters.

There is sufficient regularity in the construction of the characters to render it possible for us to arrive at some

important conclusions respecting them. Certain groups of characters have final *m* uniformly. Others have final *p*. Others have final *k*, and so on. These final letters therefore were in existence when the characters were first made. This accounts for their having been retained as signs of words ending in these letters till they were lost in the up-growth of the Mandarin tongue.

In the third chapter, containing a list of 1144 phonetics, will be found many lost finals restored. A considerable part of these have the restored final letter in a parenthesis to denote lack of certainty. In cases without the parenthesis, I have felt satisfied as to the propriety of restoring the lost letter, and usually the reasons are given. Whenever I could find the evidence, I have been careful to mark the authority of old works, and chiefly the Kwang yün, for the restoration of lost finals. This work has been for me the most prolific and valuable source of information on this point. In it the initials *k*, *g*, *k'*, *b*, *p*, *p'*, etc., are kept carefully distinct throughout.

When the old final and initial letters, or in other words the ancient phonetic values of the phonetics, are fixed, the determination of roots must follow. Phonetic characters are not roots. They are a key to the roots. Each widely extended root is written with several different phonetics. The knowledge of the phonetics will be followed by the discovery of the roots of which they were the signs.

If it be asked why had not each root a distinct phonetic, the reply must be that roots rapidly grew. Thus, many round things were in primitive times called *lut* or *sut*, both from an older *dut*. Four or five roots soon became ten or twenty. But it would happen that soon after a number

of round things had received this name, it would become polished, intensified, modified, abridged, and lengthened, in each instance after a fashion of its own. Then came the invention of writing. All the words were written on pictorial and phonetic grounds. The men who wrote them could only to a certain degree, while inventing signs for the various words, act under the impression that any of those words were etymologically connected. Thus round things with the sounds *leu*, *lū*, *lu*, *sū*, *t'eu*, *teu*, would come to be written at first with several phonetics. After the loss of final *t*, there was still greater confusion, for other phonetics which had lost *k* would be by some writers employed as signs for words which had lost *t*, while phonetics used as signs for roots anciently ending in *p* would be used by modern writers for roots once ending in *k*.

The best way to represent the Chinese roots would be, perhaps, that adopted by Pietet in his "Origines Indo-Européennes." Philological studies should be perpetually associated with the life of the people and the objects embraced within the horizon of their knowledge. I cannot enter in the present work on so wide an enterprise.

After sketching the principles of formation in the characters, and the history of Chinese writing, I have described the sources for the history of the sounds and the letter changes which have occurred in the language. As one among the means of gaining information on this point, reference has been made to the Japanese transcription.

Dr. J. C. Hepburn has been the first in his Dictionary to place the question of the old Chinese transcriptions in Japan in a correct and intelligible form. This he has done in his second edition. I have thus been aided in showing in the seventh chapter of this work how the Go on and Kan on

transcriptions may throw much useful light on the history of the Chinese language.

MM. Sarazin and de Rosny do not appear to have seen the new account given by Dr. Hepburn when they discussed the Japanese transcriptions at the Congress of Orientalists at Paris in 1873, as reported in the "Compte Rendu."

I am obliged to M. de Rosny for pointing out in the "Actes de la Société d'Ethnographie," 1871 to 1873, vol. vii., an error on the subject of the Japanese passive into which I had fallen in my "China's Place in Philology." It was an inadvertence, as was his when he represented me as seeking to trace a path for the Chinese of the old ages to go in a pleasure train to admire the Tower of Babel. An amusing idea this, but it is not mine, for I was careful in my book to express the opinion that the Chinese must have gone away from western Asia before the time of the separation of languages to which the Hebrew and Babylonian document speaking of the Tower of Babel refers.

After reading M. de Rosny's opinion of etymology and of the comparison of words, I still think these comparisons may and ought to be made, and become eminently useful when under the guidance of a good philological method. Speaking of my book he says, "Les indianistes, les sémitistes et surtout les hellénistes n'auront qu'à ouvrir son livre pour se former une idée de la solidité de ses comparaisons." I know well that this habit of merely opening a book may lead to a strong condemnation of it. It is not, however, safe to form an unfavourable judgment after so brief an examination. These identities of Greek words, for example, and Greek formative syllables with those belonging to some Turanian languages, are too numerous to be accounted for as accidental. The

Mongol language has been so little studied by European *savans* that there is till the present time no Mongol dictionary or grammar of that language in English or French. The modern Hellenist believes that the Greeks came from the neighbourhood of the Caspian Sea, where they were near the Mongols, and that the languages of the two races are not connected. He would perhaps modify his view if he first examined the Mongol carefully in regard to roots and grammar and formed an unprejudiced decision, making fair allowance for the effect of geographical contiguity.

Probably M. de Rosny is one of those ethnologists who are opposed to comparisons of words because they seem to cast a doubt on the widely accepted opinion that the various families of human speech grew up separately like trees from the soil. But however appropriate this way of speaking may be, it should be remembered that each tree comes from a seed dropped from a similar tree. Whenever the metaphor of a tree is used of languages, of laws, of grammatical forms or of roots, their derivation in each case from a pre-existing tree of the same kind should be kept in view as a possibility.

Among the new methods in philology that are now coming into vogue is the use of the laws of position in determining the family relationship of languages. I rejoice to see that M. de Rosny has himself used this method in his "*Affinités des Langues Finno-Japonaises.*" Professor Boller's method of proving the connexion of the Japanese and Tartar languages by comparison of words only, falls much short in force because he omits reference to the laws of position. Both these eminent philologists seem to me to limit their subject needlessly by passing over in silence the Dravidian languages. Nor does M. de Rosny notice in the Finnish the

circumstance that its geographical contiguity to Slavonic and Teutonic peoples has caused a rough shaking in its syntactical system. It is indeed so free from that rigidity in the laws of position that marks the other languages of the group, that the combination Mongol-Japanese would be better as a name than that which M. de Rosny has chosen. But better still is the word Turanian. This may be made to include the Dravidian races, which it appears to me essential not to omit. I would keep the word Turanian, but not extend it to the monosyllabic languages. M. de Rosny has praised parts of "China's Place in Philology," and strongly condemned others. In a few years it will be seen whether he is right in lending encouragement to the hypothesis of mutual isolation between the families.

In giving prominence to the laws of position as valid proof of connexion or disconnexion in language, he cannot claim to be fighting under the "Sanscritist" banner. His studies lie in a more eastern region, and his intelligence compels him to the admission that a careful consideration of those laws is essential to complete the linguistic process which proves consanguinity. Let him carry the process a step further, and he will perhaps find himself driven to the conclusion, that Tartar processes of grammar and Tartar laws of position may be applied to elucidate the peculiarities of languages nearer home. His present position, as at the same time the writer of the *Affinités* and of the critique on my book, is not very tenable. Words are more easily borrowed by contiguous languages than grammatical features. If the close resemblance of grammatical features between Arian and Turanian languages can be proved by extending the method which M. de Rosny himself employs, then *à fortiori* the identity

of similar words in the two systems may be hopefully discussed.

It is a matter of great satisfaction to me, that in this book I respond to his challenge in *Actes*, p. 186, to bring forward the proofs of my readings of old Chinese sounds. I wish they were more complete, but hope that the citations from native authorities such as the Kwang yün¹ will inspire confidence in the correctness of my renderings.

The Appendices have been separately printed at Geneva, under the kind care of M. François Turretini.

Here will be found specimens of old forms of the characters, and among them the radicals of the Shwo wen in the Siau chwen, or small Seal character. Also rules for the pronunciation of words given with the syllabic spelling in K'ang hi. The right use of the tables of sound in K'ang hi is very important in the search for the old sounds. Students who have been familiar only with the Mandarin or Canton pronunciations, and who may not be accustomed to make use of the initials *b, d, g, dj, dz*, will find in K'ang hi's tables proof of their existence.

A kind friend in China, interested in the progress of Chinese philology, has assisted in the publication of this work.

¹ A copy of the Kwang yün, with the initials and finals marked in the margin, may now be consulted in the British Museum.

J. E.

LONDON,

December, 1875.

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Shī king. The Odes, or Collection of Ancient Poetry of the Court and of the Provinces.

Yi king. Book of Changes.

Li sau. Poems of C'hü yuen.

Er ya. Dictionary of Archaisms. A work of the latter part of the Cheu dynasty. Kwo p'u added the sounds and sense of doubtful words, A.D. 343.

Sw. Shwo wen.

Fy. Fang yen. Work by Yang hiung.

Kya. Kwang ya. One of the first Dictionaries containing the syllabic spelling. Only words looked on as doubtful are spelled. Chang yi collected the words. T'sau hien explained them and fixed the pronunciation in the Sui dynasty. He cites Kwo p'u's edition of the Fy for the sound of some rare words.

Yp. Yü p'ien. Dictionary by Ku ye wang, A.D. 543. Arranged according to radicals. Syllabic spelling used throughout.

Kwy. Kwang yün. Dictionary arranged throughout like Ty, Tsy, Yh, Chy, according to initials and finals. It was apparently the first of this kind. A.D. 600. The work of an Imperial Commission. Contains the pronunciation of the period in Central China. Republished by Ku yen wu in the seventeenth century.

Ty. T'ang yün. Dictionary of T'ang dynasty. Cited in Kh.

Tsy. Tsi yün. Dictionary of the Sung dynasty. Cited in Kh.

Yh. Yün hwei. Dictionary of the Yuen dynasty. Cited in Kh.

Chy. Hung wu cheng yün. Dictionary made by order of Hung wu, founder of the Ming dynasty. Cited in Kh.

Kin shī tsui pien. Collection of inscriptions.

Lsk. Lu shu ku. Dictionary of Tai tung.

Kh. K'ang hi tsī tien. The most valuable of recent dictionaries. Arranged according to the radicals. Published A.D. 1717.

NAMES OF AUTHORS REFERRED TO BY THEIR INITIALS.

Kp. Kwo p'u. An ancient explainer of the classics. A.D. 343. One of the most influential of the founders of the syllabic spelling.

Tt. Tai tung, the learned author of Lu shu ku, in the twelfth century.

Tyt. Twan yü tsai. Author of Lu shu yin yün piau. The most successful of recent investigators into ancient sounds. End of eighteenth century.

TONE MARKS.

The old four tones are 平 *p'ing*, 上 *shang*, 去 *c'hiü*, 入 *ju*.

These are marked in this work 1, 2, 3, 4.

When the upper and lower series of initial letters, *k, t, p, s*, etc., *g, d, b, z*, etc., are distinguished from each other, the four tones become eight.

Tone class 1 becomes 1 and 5.

Tone class 2 becomes 2 and 6.

Tone class 3 becomes 3 and 7.

Tone class 4 becomes 4 and 8.

This arrangement suits the native syllabic dictionaries of Canton, Amoy, and Fucheu, and the pronunciation of the old middle dialect, as exemplified in the dialects of Shanghai and Ningpo.

There was no *c'hiü sheng* in the time of the classics.

In Sir Thomas Wade's system, tone class 5 becomes 2, 2 becomes 3, and 3 becomes 4.

The subdivision of *p'ing sheng* in Chinese dictionaries constructed on the old system, into upper and lower, was early made for convenience in binding, and has nothing to do with difference in intonation.

Later, when the Mandarin dialect was formed, a real subdivision of *p'ing sheng* into two classes, each characterized by a peculiar intonation, had already taken place.

The subdivision of *shang* and *hia p'ing* in Wu fang yuen yin and other Mandarin dictionaries is real.

ORTHOGRAPHY.

I, a, o, u, as in Italian.

Ü, ö, as in German.

Final *e* as in the English "then."

Medial *e*, not having *i* or *y* before it, as *a* in "America."

The vowel *ï* is like *e* in "ladle."

In *t, t's*, an aspirate follows *t* in each case.

In *k', p'* an aspirate follows *k* and *p*.

In *ch'* an aspirate follows *t* and precedes *sh*.

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CHAPTER I.

THE RADICALS.

ORIGIN OF CHINESE WRITING. ITS THREE FOUNDERS. DISTINCTION BETWEEN WEN AND TSI. WHAT ARE RADICALS? WHAT ARE PHONETICS? LIST OF RADICALS AS NOW USED.

THE native tradition points to B.C. 2700 as the time when writing was invented in China. The histories of that country systematically refer all civilized inventions to a native origin. Since, however, it is incredible that weaving, pottery, metallurgy, astronomical observation, the calendar, the use of the plough, of boats, and the cultivation of wheat, barley, rice, and millet, should all have sprung up in China without foreign help, it must be allowed to be quite possible that writing, like other intellectual results of man's activity, may have been brought to China from some other country. Those who brought the early discoveries of civilization to China may well have been the Chinese themselves.

The reputed founder of Chinese writing was *Tsang kie*, who is described in fabulous accounts as minister under the Emperor Hwang ti, and distinguished by possessing four eyes and the countenance of a dragon, *i.e.* he possessed marvellous wisdom and great loftiness of thought.

Other accounts ascribe it to Fu hi, who made the eight symbols of divination by lines, and invented a system for records and official communications, which took the place of the older method by knotted

cords. From this beginning sprang the written character and the first books.¹

Another story says that under the Emperor Hwang ti, B.C. 2697, two ministers, *Tsü sung* and *Tsang kie*, transformed the eight symbols of Fu hi into a more complete system, and drew pictures resembling the foot-prints of birds.

The tradition of the first invention of writing is seen then to hover with uncertainty over three names, and is beyond the reach of more exact inquiry or any certain confirmation of date or person.

Among the characters, the prominent distinction existing between the pictorial and the phonetic led to two names almost from the first. The pictorial characters were called 文 *Wen*. *Wen*, or *mun*, means beautiful, striped, ornamented with various colours. The latter and more numerous class of phonetically formed characters are called 字 *Tsü* (Preface to *Sw*).

The ideographic characters may be most conveniently illustrated by the two hundred and fourteen radicals of Kang hi's dictionary. The word 'radical' is misleading. The Chinese equivalent *pu* means classes, and corresponds in use to our words 'kingdom' in natural history, and 'orders' and 'species' in botany and zoology.

The radicals were reduced in number by the Chinese lexicographers from about nine hundred to a few more than two hundred in the seventeenth century. They occur in the same form nearly as in Kang hi in the *Cheng tsü tung* and *Tsü hwei*, works which were in circulation half a century earlier.

The following list of radicals is taken from Kang hi's dictionary. Though far from including all the ideographic characters, which, indeed, are said to be two thousand in number, it presents a very full illustration of the mode in which those characters were made.

It should be kept in mind that they have been modified to suit modern writing in the *Kiai shu* form.

The tendency of the modern extension of education has been to simplify forms and to diminish the number of variations.

This remark, however, needs limitation. A multitude of old forms were indeed simplified, the labour of writing was much shortened by the use of the modern hair pencil, and diminution in the number

¹ *Shang shu sü*, Preface to Book of History quoted in Kh. Fu hi's period was B.C. 2852 to B.C. 2738.

of strokes was in many cases effected. But short-hand writing, ornamental caligraphy, and the tendency to add new radicals to characters once destitute of them, have, on the other hand, multiplied forms beyond all precedent.

The present two hundred and fourteen radicals are the result of three great modifications. They are fewer and more simple than those of the Li shu, as these are fewer and more simple than those of the Chwen wen, and as the radicals of the Chwen wen are simpler than those of the Ku wen.

The radicals of the Ku wen are the nearest in shape we can obtain to the original ideographs of the inventors of writing.

LIST OF RADICALS AS NOW USED.

R. 1. 一 *yi, tit*, "one."

The initial *t* is derived from the Amoy sound *chit*, where *ch* represents *t*. Sw. Picture of an idea (*chī shī*). Sw says the Kw of this radical has R. 56. Tt insists that the single stroke is more ancient and that the addition of *ye*, "to shoot," is modern.

R. 2. 丨 *kwun*.

Opposite in direction to the strokes of Fu hi and to the characters 一, 二, 三. The same as *kan*, "an upright stem or trunk of anything." First found in Sw, and a result of the study of the characters by Hū shu chung, its author.

R. 3. 丶 *chu, tu(k)(t)*.

"A dot," "the flame of a lamp or candle." Picture of the object. Used in modern writing as a comma to mark sentences.

R. 4. 丿 *p'ie, p'it*.

A downstroke inclined from right to left.

Probably formed by contraction from some more complex character, like it in sound. For example, it may be the left-hand stroke of 八 *pat*, "eight." Inclined downwards from left to right, it is called *put*, but by some this form is called *na*, for *nap*, as if it came from 入 *ju, nip*, "enter."

R. 5. 乙 *yi, kit.*

Second in the cycle of ten. It is very old, for it is found on many of the most ancient vases as a single bent stroke. It may have been formed from some character called *kit*, and having this for one of its strokes. Yet it may be a foreign symbol. Several signs in the denary and duodenary cycles are not capable of easy explanation from Chinese sources.

If foreign, it is more likely to be a Babylonian symbol than any other, because the Babylonians had also the denary and duodenary cycle.

R. 6. 丿 *kiue, git, "hook."*

Picture of a hook. In the Chwen form ㄣ.

R. 7. 二 *rī (er), nī, "two."*

Two strokes conveniently represent the number two. In Sw it consists of three hands and two strokes and in Kw of 一 一 and a form with R. 62 on the right, as in 𠂇.

As a radical it includes those characters which in modern writing happen to contain, as their most prominent feature, two parallel strokes drawn from left to right.

R. 8. 宀, 冂, *těu, du.*

This is a fictitious modern character contracted for convenience from more complex characters about twenty in number, which are written with it. As a covering, like RR. 13, 27, 40, it is used chiefly with words which suggest roofs or shade of some kind.

First made a separate character in the Tsī hwei, a dictionary of the seventeenth century.

R. 9. 人 *jen, nin.*

Man. Picture of a man. One author says a picture of the arms and legs. The form used on the left hand of compound characters is as in 𠂇.

Jen, benevolence. So called because it is natural to man. It is written 仁 as if with 二 *nī* "two" on the right. Lsew says, "What the original 元 is to 天 'heaven,' such is *jen*, 'benevolence,' to *jen*,

‘man.’” Confucius said 仁者人也 “benevolence is humanity,” *jen che¹ jen ye*.

Human attributes, things done by man or in which man, in the mental picture of the idea, is the most prominent element, are classed under this radical.

Many particles and pronouns find a place here. *E.g.* 以 *yi*, “in order to,” “take.” Of this the Kw 呂 suggests no likeness to our radical.

R. 10. 儿 *jen 5, nin*.

Man. It is used at the bottom of characters. The same as 人, so says Tt.

The following examples will illustrate its use:

Sw 允 *yün 6, dun*, “sincere.” “From 以 and 人.”

元 *yuen 5, gon*, “source.” “From 二 and 人.”

兄 *hiung*, “elder brother.” “From 口 and 人, because an elder brother should instruct the younger.”

兕 *si*, “rhinoceros.” Formerly a picture of the animal.

R. 11. 入 *ju, nip*, “enter,” “within,” “obtain.”

A picture of entering.

Sw says in explaining the character, 冫 *nui, nei, nip*, “From 刀 and 入, ‘entering from outside.’” This is as if from above downwards.

As a phonetic, 14a *ju, nip*.

The Mong. *nebterchu*, “to penetrate,” should be compared with this word.

R. 12. 八 *pa, pat*.

Eight.

A picture of separation. Two men or things back to back.—Sw.

Perhaps the root derived its sound from the idea of subdivision and separation heard as *pat*.

R. 13. 冂 *kiung, kom*.

Distant regions. The outer regions of a kingdom or city. Etymologically it means “empty,” and is the same as *k’ung*, “empty.”

At the top of some characters it has the form 冂, and is like R. 73.

¹ *Che* is a demonstrative or imperfect relative coming after the word or clause to which it points, and belonging to the subject. *Ye* is a demonstrative following its word or clause, and belonging to the predicate.

Sw. Immediately outside the city was *kiau* (kok). Next to this *ye* (dat). Beyond this, *lim*, "the forest." Last of all, and outside of the forest, was *kiung* (kom).

Kiung then is the unoccupied land which the Mongols call *ejin ugwe ne gadjir*, "land without a lord" (lord without's land). This description takes us back to the time when much of China was unfelled forest or untilled soil, and when the settlements of civilized men were comparatively distant from each other.

This may, I believe, be one of the roots named from the mouth in the primitive gesture speech of men, in which, for example, a guttural initial and final *m* might be conveniently used for any ideas implying disappearance and hollowness, accompanied with the closing of an open mouth as an auxiliary sign of the act.

But since *kom* is also a bow, the root *kom* for emptiness and hollowness may also have originated it, from occasional resemblance to the shape of a bow.

R. 14. 乚 *mi, mik.*

Turned downward.

Sw Hanging downward from — one. Another writer says cloth laid on the floor of a tent. It is contracted from P. 627, R. napkin, 幪 *mik*, "curtain," "to cover," which occurs in Sc.

As a phonetic, 627 *ming* or *mik*, or *mien*.

R. 15. 凵 *ping, pim.*

Ice. Picture of hanging icicles.

This radical is applied to words of coldness.

R. 16. 几 *ki, kik, or kit.*

A low bench or stool. Picture of a stool.

Five kinds are mentioned as anciently in use, viz. of jade, carved, red, lacquered, and unpainted. The ancient Chinese learned on these stools, as they sat on mats. The mats were laid on the ground or on a dais of wood or mason work.

Used for stools, words of leaning, etc.

R. 17. 凵 *kām.*

To open the mouth. A vessel for receiving things. A picture of the act of opening the mouth.

As a phonetic (166) the sound becomes *hiung* by the change of final *m* to *ng*. See p. 109 𠂔 “violent,” “cruel.”

See R. 13 for the same root appearing as *kiung*.

R. 18. 刀 *tau*, *tot*, “knife.”

In compounds the shape becomes as in 到 *tau*. A picture of the back and the edge of an ancient knife. Sū in Sw.

As a phonetic it takes the sound *tau*, *chau*, and has lost final *t*.

When the form with two downstrokes is used it is in compound characters.

The *tau* and *pit* 筆 “brush,” are mentioned as the two ancient writing implements.

R. 19. 力 *li*, *lik*, “strength.”

Sw says, “A picture of human muscles.” In the old shapes preserved it looks like a hand turned towards the ground 𠂔, or like a digging implement at work.

R. 20. 勺 *po*, *pok*. 勻 *cho*, *tok*.

The first is a picture of a man bent and holding something in his arms.—Sw. The sound is that of *pau*, “to embrace.” The second is a picture of a spoon (*dok*) with something in it.

This radical is also a phonetic. See 41st phonetic, and 168, 465.

Not only is *pok* employed as a verb, “to embrace;” the limbs used in embracing and the thing embraced are also called *pok*. The arm is *pik*.¹ A bundle is *pau* for *pok*.

With two horizontal strokes inside, our radical is *yün*, “even,” “average,” “a little of.” But the real sound is *kun*, as seen in 均 *kiün*, “even.” Here our sign is both phonetic and ideographic.

In several words our sign has the phonetic value *gut* and *kut*. See p. 562.

A common value is *kiung*, *hiung*, from *kom*, as in 胸 “breast,” “chest,” and with 言 *yen*, “words,” enclosed *hung*, 1 *kom*, “noise.”

Further, it has the sound *kok* in p. 458, R. rice, *kü*, *kuk*, “chrysanthemum.” It is also phonetic in 98a, *keu*, “a hook,” though here the final *k* is lost.

¹ The late Professor Stanislas Julien did not himself undertake the study of the Chinese old pronunciation; but when I pointed out to him during our lengthened correspondence that *pi*, “arm,” being *pik* in old Chinese, it became like the Greek *πῆχυς*, he admitted that it was a most interesting coincidence.

R. 21. 匕 *pi, pit.*

Spoon. Picture of a spoon. To compare.

Also a phonetic, the 11th.

Probable origin in *pat*, "to spread out," or in *bat*, "to strike," from the sound of the implement. See R. 81, where 21 is doubled.

R. 22. 匚.

Fang 1 *pom*. A peck measure, or rather a vessel used for holding a peck. It was, says Lsk, called *fang*, because of its squareness. "To place" and "a place" are also *fang*. Looking for a physical origin of these abstract terms, we perhaps find it, if we wish to speculate, in *feng*, "abundant, well filled." Things that are well filled give out a sound when struck which may have been heard as *pom* or *bom*.

Another source may be suggested. *Pāng* 5 *bong*, "side." The side of a bench or wall might give origin to the idea "squareness," and might receive the name *bom* as an imitation of the sound of striking against it.

The peck, *teu* 斗 "of ten pints," is also called *fang*.

R. 23. 匚.

Hi 6 *gi*. A containing vessel. The idea here is squareness and not only capacity; for it is used to write *pien*, "an oblong tablet of honour," and *ti* having a similar meaning.

Compare *kwei*, *kū*, "carpenter's rule," for the origin of the sound. Through these it may come from *kot*, "to cut." Sw says it is formed from 22 with — *yi*, "one," to cover it.

R. 24. 十 *shī, dap.*

Ten. Origin probably in grasping. A bundle of ten would be called *dap*, because *zhip*, *dip*, is one of the roots for "to pick up," and *tip* to take hold of in the hand. But crossing hands is also *tāp* and *c'ha*. This may have been the origin of *zhip*, for "ten."

Shī is the third phonetic.

R. 25. 卜 *pu, pok*, "to divine."

A picture of the act of scorching a tortoise for the purpose of divination. Another account says it is a picture of the lines, down and across, seen on a tortoise shell. Also a phonetic, the seventeenth.

R. 26. 冎 *tsie, tsik, also tsit.*

Joint. Of bones, of bamboo, etc. Picture of bones, which, fitting neatly into one another, were used as seals to indicate delegated power, the king keeping one of them. The oldest sound was *tik*, for final *t* is derived from final *k* frequently, and *ts* comes out of *t*.

Form in Sw 冎, in Li shu 節. When the bent form is as in 陸, it is 邑 R. 163.

Also phonetic. See 575, 974, both of which, 卽 *tsi*, 節 *tsie*, are the same with this radical. Note that *tsit* is the sound in classical poetry, and the supposed change from *k* to *t* must therefore have taken place previously to B.C. 1100, unless, as is unlikely, *t* has changed to *k*.

R. 27. 冃 *han.*

Picture of an impending rock or mountain. A cave in which men may live.—Sw. Lspy says it is a picture of a river bank bending over and forming both bank (*ngan*) and shelter. Also phonetic. See 2a. It describes, like RR. 8, 14, 40, things that are *covered*.

R. 28. 厶 *si, tik.*

To think for one's self, same as 私 *sī*, "private."

Han fei, the old philosopher of that name, said that Tsang kie formed this character to represent thinking and planning for one's self. It has the value *tik* or *sik* in PP. 50a, 120, 186, 287a, and in RR. 52, 120.

It has also the phonetic value *meu*, with the meaning "coat of mail," "a certain one." See P. 286.

The shape is probably the half of 𣎵 *sī*, "silk," and is that of a cocoon as in 120.

R. 29. 又 *yeu, dut, and duk.*

Hand, also, other. Sw says it is a picture of the hand, or rather of three fingers of it.

Written on the left of another symbol or above it, the form is as in the two upper strokes of 有 *yeu* "have."

The hand is pictured also in 叉 *c'ha, tap*. Here the fingers of two hands are represented crossing. The action of crossing is *tap*. Joining hands as a token of respect is called either *c'ha sheu* or *kung sheu*, the former in allusion to crossing the fingers, the latter to raising the joined hands.

The symbol for "friend," *dok*, is two hands 友. Sometimes the upper of these two symbols was written like the lower.

The symbol for turning over is 反, the hand is the most convenient sign for this action. It is individualized and tied down to this meaning by adding one of the symbols for covering, R. 27. For the sound, the common word *fan*, *pan*, was taken.

Words of receiving and giving are also conveniently expressed by a picture of the hand.

To receive *sheu*, *zhu*, *dut* 受 is a picture of two hands, and one of the covering radicals between them. The upper hand is R. 87. The sound is in this case the name of the hand itself.

In the RR. 64 *sheu*, 66 *pok*, 94 *chau*, there are other illustrations of the use of the hand in the Chinese picture writing.

The use of the hand in the composition of various phonetics should be noticed.

In R. *ts'un*, "inch," the Chwen wen is a hand with 一 beneath it, indicating that the hand supplies a measure for an inch. The stroke is a symbol of a measuring unit.

In R. 65, 支 *chī* "branch," the hand is seen grasping a branch.

In R. 107 *p'i*, "skin," the hand is seen flaying the skin of an animal.

In 付, P. 178, *pet* "give," the hand suggests the idea of giving.

In P. 227 *hwei*, "ashes," we have a hand and fire. The hand is put forth to the fire as if, says Sw, to lift the ashes which are, the fire being out, ready for removal.

In 及 *ki*, *gip*, "to reach," the two strokes on the left are said to be R. man, and those on the right R. hand.

In P. 255 *c'heng*, 承 "receive," a hand is held out on each side to receive something represented by certain strokes between them.

At the foot of characters two hands are frequently represented by 卩. See 315, 308, 367, 490, 498, 861, 854.

The upper part of 奏 *tseu*, "offer a petition or address, etc. to the emperor," and of 春 *c'hun*, "spring," consists of two hands with "ten" above and between them. See 519, 520, 633. In these cases the hands are represented as above.

In *kiuen*, "to roll," 219, two hands are seen rolling up what is meant for a scroll.

In 983 *pau*, *pok*, "to scorch," two pairs of hands occur with the

sun above them and the water below. Here the symbolism is not explained.

In *Shuang*, "a pair," two birds' tails, R. 172, were anciently placed together, with 34 below. Two hands side by side form the modern contracted character.

R. 30. □ *k'eu, k'ok, kit, gap.*

A picture of the human mouth. Also a phonetic 51.

To the above sounds may added *k'ung, kam.*

The reason of this variety of sounds is found in the variety of ideas that the word 'mouth' or 'aperture' may be used to express. For example,

Speaking, calling, telling.

Mouth of animals, rivers, caves, hollows.

The opening or closing of apertures.

Gaping, pressing, devouring, grasping.

Disappearance, seizing.

The mouth may have been used in the primitive language of signs as descriptive of any of these and similar ideas.

If any of these ideas had names already, the ideographic sign would be likely, in order to prevent confusion, to take a new sound, viz. that of the object.

This seems to be the best way to explain the fact that this phonetic has several values, which may not have arisen from one another by ordinary changes of letters.

That it had properly a final consonant, which was *k*, appears from the fact that final *k* occurs in seven phonetics containing this shape, and final *t* in three. Evidence is in favour of a lost *k* in eight more. The fair conclusion is that the old sound was *kok*, and that it changed partially to *kit*.

The sound of the 31st radical is *kok*, and this is also in favour of the same conclusion.

For the sound *kak* cf. 272, for *kok* 338, 342, for *kit* 243, for *gap* 285.

R. 31. □ *kwo, kok.*

Any thing encircling. Circle. According to the native view this radical takes the phonetic value of certain words of which it came to be used as the symbol.

Hwei 5 *gut*, as in 回 *hwei*, "come back." Sw. "A picture of revolving and returning."

The same sound without the *h* is found in 圍 *wei*, "encompass." Here, however, the final was probably *k*.

Another phonetic value is *kok*, as in 國 "kingdom." It stands alone as a symbol for this and the last character in old writing. It has the sound *k'wun* in 困 "to shut in," "keep in close quarters," because this idea is properly expressed by the sound *k'wun* (which is the same thing as *k'iu*, *huan*, *yuen*, "a circle"), and which takes the derived meanings, "to be wearied," "powerless," "render powerless by imprisoning," etc.

This radical probably takes its origin from R. 30, *keu*, "mouth." The value of this was originally *kok*. *Kok* therefore may be regarded as the proper sound of our phonetic. *Gut* and *kwun* are sounds derived from special uses of the character.

R. 32. 土 *t'u*, *t'ot*, "earth."

Picture of the earth (the two horizontal strokes) sending forth its productions (the upright stroke).—Sw.

The final *t* is deduced from its occurring in phonetics, of which this forms a part.

R. 33. 士 *shī*, *zhī*, "scholar."

The uppermost of the four classes of the people. The governing and learned class.—Sw. The character is formed from 一 "one," and 十 "ten," the first and last in the decimal notation.

The author seems to have thought numerical perfection a proper symbol for the learned class. The true explanation of the symbol is probably lost.

In the *Sc* and *Kw* there is on each side of the upper stroke an additional downstroke.

Words under this radical are classed from connexion, not in meaning but in form only. This is because probably the character had originally a physical sense now lost, and was borrowed from likeness in sound to symbolize "scholar."

R. 34. 从 *chī*, "arriving from behind."

Picture of the legs of a man, and of some person or thing pushing him from behind.—Sw.

R. 35. 夂 *si*, “walk slowly.”

Picture of two legs meeting some obstacle.—Sw.

Old form of *sui*, “rest;” P. 336, R. silk, “to secure,” “at peace.”

R. 36. 夕 *si*, *zik*, “evening.”

Picture of a half moon.—Sw. Sū adds that the new moon as a crescent is seen in the west in the evening. Hence the symbol for evening.

R. 37. 大 *ta*, *dap*, “great.”

The same as 太 and 泰, but in the last *p* has become *k*. Sw says, a picture of a man, because, after heaven and earth, man is the greatest of all things. Tt says it is a picture of a man stretching out his arms and legs in full health and vigour. Tt then proceeds to explain 夾 *kia*, *chia*, *kap*, as a picture of two men seizing on another man.

R. 38. 女 *nü*, *nok*, “woman.”

It is P. 50. The character is the same as P. 187, *mu*, “mother,” except that it wants the two dots. It is a part of P. 188, *nu*, “slave,” 287 *ju*, “as,” and is in both phonetic.

Root the same with *ju*, “like,” *jo*, “soft,” *ju*, “soften in water.”

R. 39. 子 *sī*, *tak*, “son.”

Picture of a new-born child. See the Chwen wen.

R. 40. 尸 *mien*, *min*.

Covering of a house. Used chiefly for words connected with houses and residences. In the Cw the short strokes on the right and left are prolonged to the bottom, and some phonetic is enclosed which indicates the name of the concealed object. The root is the same with *man*, “hide,” “a curtain,” etc.

R. 41. 寸 *t'sun*, *t'on*, “inch.”

The tenth of a hand's length. Picture of a hand with a stroke representing “one,” which is understood to begin from below the wrist.—Sw and Sū.

Sc ㄩ. Origin apparently in *tun*, “to cut,” as if referring to notches cut in a measuring rod.

R. 42. 丩 *siau, sok*, "little."

From a downstroke, denoting visibility, and two side strokes, *pat*, "eight," representing division.—Sw. Sū says the downstroke means "on first seeing." Compare *k'an* and *kwan*, both meaning to "see."

R. 43. 尢 *wang*.

A picture of a bent leg broken.—Sw. The true radical and phonetic for which this stands as representative is rather 尤 *yeu, duk*, "fault," "move."

R. 44. 尸 *shī, shut*, "corpse."

Sw says, "A picture of lying." The idea is that of spreading or stretching out as descriptive of a body that has lost all power of motion,

R. 45. 屮 *c'he, te't*, "plants."

Sprouting. A picture of the stem and branches of plants.

R. 46. 山 *shan*, "mountain."

A picture of the object. More anciently two upright cones or triangles connected at their bases.

R. 47. 川 *c'huen, t'un*,¹ "river, stream."

The same as 川. A picture of the object. Except in the character 州 *cheu*, "city, province, island," the bent form is preferred in all compounds. The shape is much the same as in R. 85, *shui*, "water," and under R. 208, in *lap*, "wax." Three parallel lines drawn downward express 'flowing' in all these cases.

R. 48. 工 *kung, kom*, "work, workman, cunning work."

A picture of a man holding a carpenter's rule.

The primitive *m* for *ng* is apparently retained in P. 815, *kam*. "dare," but this vanishes in the Chwen form of 815. It really occurs in P. 1039. Since to bend and to work are both called *kung*, the name as applied to work may be derived from the bent body of the workman.

R. 49. 己 *ki*, "self."

Also used with R. "silk," for *ki*, "to manage a matter."

In Sc it resembles P. 34. It is P. 32.

¹ Also called *kuen*. A single bent line of the same shape is called *kiuen*. Both are variants of the root *kuen*, "bubble up," "spring up."

R. 50. 巾 *kin*.

A cloth or napkin hung at the girdle and used as a handkerchief, duster or towel, or to wrap round the head. Picture of the object as it hangs. The sound from *kwun*, "to wrap," "to tie up."

R. 51. 干 *kan*, "shield."

Probably a picture of the frame-work of a wooden or leather shield. East of the Great Pass, says Fy, it was used interchangeably with *tun*, with the sense "shield."

In the phrase *jo kan*, "how many," the usage is peculiar. *Jo*, "that," becomes interrogative. *Kan* is "many," "several." An upright staff is also *kan*. This would be the standard of a shield. It would also be sticks used as counters laid on the matted floor on which the primitive arithmeticians sat when calculating or expounding. Each stick represented something. Thus *kan* would come to be used for "a thing," "a matter."

Jo kan is parallel to *ki ko* 固 "how many." The slips of bamboo laid down in a row to help in primitive counting, would be 若 *nok kan*, or 隱 *ki kan*, *nok kak*, or *ki kak*, in the sense "so many" (demonstrative), or "how many" (interrogative).

Upright staves were used as a fence, and so this root came to mean *kan*, "balustrade," *han*, "to check, ward off," and *hien*, "to limit, a boundary." The idea of resistance originated that of offending, and so we find *kan* in the sense of sinning against.

R. 52. 㒺 *yan* 1, *ok*, *tok*.

Small. A picture of a child just born.—Sw. Sū hiuen says, "like something that has just received shape."

When doubled it is called *yeu*. The meaning is the same.

It is used phonetically in 幽 *yeu*, "secret," "hidden."

It is used ideographically in 幾 *ki*, "how many," "a weaving or spinning machine. In the Chwen form one ball is suspended above another and they are connected by a thread or needle.

Rejecting the native explanation of the ideograph, it is preferable to read 𠄎 *sī* as *tok*, identify it with our radical, and derive the symbol from silk balls or natural cocoons connected by thread or a needle piercing them.

The origin of all the words is in fineness or smallness.

The lower part of *sī*, "silk," is then phonetic, *tok*, 18a. But this is not a certain appendage in ancient forms. It is therefore preferable to derive final *k* from p. 620, where it is beyond question.

R. 53. 宀 *ngam, yen.*

Picture of a roofed house.

It is used like RR. 27, 40, for words alluding to residence, houses, etc.

They are such as *fu*, *pot*, "house," 府 "palace," "office of government records;" *c'han* 廩 *dan*, "a house with a *mow* and a half of land, sufficient for the residence and support of one man."

R. 54. 延 *yen, yin.*

Take a long journey, to prolong, lengthen. The character is explained as R. 60 prolonged. If so it is a picture of men walking.

The root is *din* or *tan*, which is also written 延, and occurs in *tan*, "occupy time," as in *tan yen*, *tan ko*, and in *yuen*, "distant" 遠; also in *tan*, "spread out," "stretch." The likeness in sound also enables us to discover it in 陳 *c'hen*, *din*, "spread out."

This radical is phonetic in 延 *yen*, and it is from this origin that the whole character has become phonetic, and then by contraction the five right-hand strokes have also become phonetic.

R. 55. 升 *kung.*

To elevate the joined hands. Picture of two hands in the Chwen form. Yang hiung of the Han dynasty says that this character consists of two joined hands. Sw says it consists of 卩 and 又.

The root is *kom* "rise," which occurs in *hing*, "rise," *k'ing*, "elevate," *king*, "honour," *kung*, "to honour, revere."

See R. 21a, 251.

R. 56. 𢶏 *ye, tik*, "throw," "dart."

Picture of throwing with a sling or shooting with the bow.

The root coincides with 射 *she, dik*, "to dart," for *d* changes to *t*.

R. 57. 弓 *kung, kom*, "a bow."

The old Chinese archers used a bow bent in at the centre.

The bow is used as a measuring instrument, and is then five feet long.

Sw has a suggestive remark. The bow "from the near reaches the distant." Reaches is here *k'ung*, "limit," "exhaust." The author thinks the words etymologically connected.

R. 58. 豕 *kie, ket.*

Sw. The picture of a boar running to a point; above which is seen the head.

The shape to which reference is here made is like the upper part of 彘 *hwei*, "hedgehog," of the head of which animal, says Kwy, this character is a picture.

It forms part of the following phonetics: 426, *shī, djit*, "thing;" 438, *sau, sot*, "sweep;" 733, *siue, sit*, "snow."

Consequently it has two phonetic values, *ket* and *sit*. The last is sometimes *tat*, as in 440.

The second of these values, *sit* or *tat*, is probably the hand, 手 *sheu*, one of the old sounds of which is *tut*, and written with two strokes 又. This is in the Chwen wen a rude picture of the hand.

The caprices of writing have caused the two values to coalesce.

R. 59. 彡 *shan, sham.*

Ornaments of hair, real or painted, such as were used on reins. Long hair. A picture of hair, ornamental or natural.

R. 60. 𠂔 *c'hī, t'ik.*

A short step. Limping.

A picture of three men's thighs or of three persons walking, the middle one stopping behind a little.

If the two upper strokes are horizontal, the sound is *t'uk*.—Kwy.

Sü yuen says the character means standing still, but Cheng sien says walking. Probably the last is right, for the root *tuk*, "to walk," appears in 走 *tseu*, R. 156. Walking also is the prevailing idea throughout the words written with this radical.

In pictorial symbols, motion and rest become identical.

This is phonetic and ideographic in P. 773, *si*, "to remove," and in R. 162, where it constitutes the upper part.

R. 61. 心 *sin, sim, tim*, "heart."

Picture of the human heart, which in the old form it resembles.

Words descriptive of the feelings and acts of the mind are placed under this radical.

The compilers of Kang hi's dictionary correctly say that to identify the sound of this radical with *sin*, "acid," as is done in the dictionaries Tsī hwei and Cheng tsī t'ung, is wrong.

They wrote after the labours of Ku yen wu of Sucheu and others, who brought to light the difference between the old and modern sounds in a more thorough way than had previously been done. Their time was the latter half of the seventeenth century. The compilers of Kang hi could profit by their productions.

In compounds the form is contracted, as in 性 *sing*, "nature," "disposition."

R. 62. 戈 *kwo, kak*, "spear."

An even-headed spear rather short. It is formed, like R. 56, with the addition of a horizontal stroke, which refers to its being flat at the top, having there a sharp edge six inches long. Attached to the handle was a blade, four inches broad and six inches long, which had the edge just mentioned.

Final *k* is deduced from P. 430, 或 *hwok*, "whether," "some person."

R. 63. 戶 *hu, go(t)*, "a gate, door."

A picture of the object. Anciently it was an inner door and single, while the outer and double door was called *men*.

Mong. *egude*. Jap. *kado*:

Some grounds exist for regarding the lost final of this word as *k*; for which see among the phonetics, No. 101.

R. 64. 手 *sheu, tu(t)*, "hand."

Picture of a hand.

Final *t* is inferred from R. 29. See for proofs those given under P. 15. But some facts favour final *k*.

Almost all verbs which represent acts done by the hand, or by implements held in the hand, take this radical, and its form is usually that of the left part of 打 *ta*, "beat."

R. 65. 支 *chī, ti(t)*, "branch."

The lower two strokes are the hand. It grasps a piece of bamboo, Sw says half a bamboo; the lower half is hidden by the hand.

The final consonant may possibly be *k*. *Giak* occurs as the sound in *Kwy*. The initials *k* (or *g*) and *ch* are both commonly used.

Mong. *sala*, Jap. *yeda*. The source of *l* is in *t* or *d* in all the Eastern Asiatic languages.

R. 66. 攴 *p'u, p'ok*, "a slight blow."

The hand which strikes is seen below. The upper strokes are the same as 卜 *pok*, "to divine," which is here phonetic.

In compounds the form is as in 牧 *mu*, "shepherd," and it is used on the right hand.

The words placed under this radical are such as might with equal propriety be found under 29 and 64 *sheu*, "hand."

This radical is called *fan wen*, the reverse of *wen*, viz. R. 67.

R. 67. 文 *wen, mun*, "strokes," "literature," "characters," "ornament."

When used as a verb "to ornament," the tone changes from *p'ing* to *c'hü sheng*.

A picture of strokes. Two above cover two below, those below form a cross.

R. 68. 斗 *teu, tu(k)*, "ten pints."

A measure, shaped like the four stars in the Great Bear, which are called *Pei teu*, "Northern peck."

If this measure is the same as *shau, cho*, etc., usually translated "spoon," the old sound will be *tok* as in 勺 *cho, tok*, also meaning a spoon.

Properly, however, the three stars in the tail are called *cho*, and the four forming a trapezium *k'wei*, while the seven constitute together the *teu*. When the *teu* was employed as a vessel of capacity for wine, the word "to pour," *tok*, was used when ladling it from a large jar or cask into a goblet.

In the variety and complexity of the Sc, Kw, and other old extant shapes it is difficult to say whether the 十 in this ideograph was at first the symbol for ten in reference to ten pints, or whether this was a late modification.

R. 69. 斤 *kin*, "a hatchet."

It was made of iron with a crooked piece of wood for a handle.

As a weight it is 1½lbs. English. It is divided into 16 ounces.

The identity in size and weight led the ancient Chinese, in the absence of weights, to employ the hatchet or the knife, *tau*, in weighing.

R. 70. 方 *fang, pong*, "square."

Picture of two boats, side by side, Sw.

A boat of a certain kind was called *fang*. The radical then is both phonetic and ideographic. Such a combination of the two main principles which guided the inventors of the characters in their task is extremely common.

R. 71. 无 *wu, mo*, "not."

The ancient form was either this or 亡. The modern is 無 which was first applied to mean "not" in the T'sin dynasty. When the Chwen wen was changing to the Li, 亡 came to be read *mong*. Hence in editions of the classics it is requisite to indicate in notes that the sound was *mo*, at the time when they were written.

R. 72. 日 *jī 4, nit*, "sun," "day."

Picture of the sun. Originally a circle with a stroke or dot in the middle.

R. 73. 曰 *yue, yet*, "say," "said."

Picture of the mouth with breath issuing. The middle stroke is the breath and was anciently 乙.

R. 74. 月 *yue, nget, get*, "moon."

The moon was called "the bright one." See P. 733.

Picture of a crescent moon.

R. 75. 木 *mu, mok*, "wood."

Picture of a tree. Trees are all ranged under this radical, with the exception of bamboo, which is in China so extensive in its uses that it is in dictionaries made the head of a separate class.

R. 76. 次 *k'ien, k'im*, "wearied," "deficient," "owe."

The three upper strokes in the ancient form of the character represent the rapid breathing which attends fatigue, and the stool below indicates that on which the wearied man seated on the floor leans.

Words ranged under this radical are concerned with the outward expression of feelings, acts of the mouth, and the like, so far as they are conveniently indicated by the breath.

R. 77. 止 *chī 2, tik*, "stop," "stay."

Picture of the stem of plants just growing above the ground.—Sw and Sü. It is in fact the lower part of 足 *tsok*, "foot." *Tsok*=*tok*.

Sw explains the character for foot as derived from *chī*, “to stop,” and 止. It is better to suppose the foot to have been first drawn by the inventors of writing, and the verbs 走 *tseu*, *tok*, “walk,” and *chī*, “to stop,” with 足 *t’ok*, R. 162, to have been all formed from it. The author of Sw felt a difficulty in explaining the shape as a picture of a foot. I would suggest some such outline as one foot raised, and one on the ground, as in the act of walking. The application to the act of stopping would occur later. The ground for substituting a new explanation is in the fact of 35, 77, 156, 157, 162, having the same phonetic base.

R. 78. 歹 *tai*, *ngat*, *tat*, *dat*.

Broken bones. The form in Sw is 歹, of which see in Kh the explanation. As a phonetic 65*a*, *tat*. Perhaps it was the old word for “die.” *Sī*, “die,” 死, was written anciently with this radical, and *jēn*, “man,” on the right. The tendency of writers was to add radicals, and the addition of *jēn* may have been subsequent to the invention of the character.

R. 79. 殳 *shu*, *zhut*, “a spear.”

A spear twelve feet in length, used in war. Many words of fighting and arranging are placed under this radical. The upper part is called *shu* 5, *sho*, “short feathers,” and differs from *ki*, “bench,” which is very like it in form. It is phonetic. The lower part is a “hand.”

R. 80. 毋 *wu*, *mo*, “do not.”

Used anciently as 莫 *mo*, *mok*, “do not,” is among the moderns. Hence it would seem a final *k* has been lost. This is more probable from *mei*, “every,” 每, being also used in Kwy once with *k* final, R. grass.

An incredible explanation of this character is found in Sw. Sw is, however, doubtless right in making *nü*, “woman,” the basis. To account for the middle downstroke I suggest that it was a symbol of a child. The whole represents a mother holding a child with the sound *mo*, “mother” (perhaps *mok*). The imperative “do not,” which also happened to be *mo*, was written with this symbol phonetically. This explanation reverses the native order, which places *mu*, “mother,” under the range of this radical. The character which

had the least number of strokes was made the radical. The radicals in their present form are only two centuries old, and they were fixed on for convenience in consulting the dictionary.

R. 81. 比 *pi, pit*, "compare."

Two men, one before the other, represent the idea of following. Reverse them and you have that of comparing.—Sw.

In place of this explanation—which rests on the supposition that 人 *t'sung*, "to follow," was a primitive character, and that our radical is the reverse of it—I suggest that the verb "to compare," then called *pit*, was written phonetically with 匕 *pi, pit*, "spoon," and that it was doubled, because, in comparing, there must be at least two objects. Any object of simple shape would serve, if doubled, as the written symbol of the idea of comparing. The spoon was chosen because it had the right sound. It was called (*pi* or) *pit*, and therefore served as a symbol for the verb *pit*, "to compare." It was probably used in measuring as well as eating.

R. 82. 毛 *mau, mok*, "hair."

Picture of the object. Final *k* occurs in Kwy with R. *mu*, "eye."

R. 83. 氏 *shī, zhik, dik*, "tribe," "family name."

The name *dik* is the same as 族 *tsu, dzuk, dok*, "tribe." It originated in *dik*, "to bind." Men first bound themselves into a tribal relation, and then gave this relation a name from the act of binding.

As to the shape of the character, it perhaps came from 𠂔 *ti*, "bottom," formerly *tik*, used phonetically, or it may have been a picture of binding, and *ti*, "bottom," would then be formed from it. The horizontal stroke ties the two downstrokes. Final *k* occurs in Kwy with R. *yen*, "words." The Chinese derive *ti*, "bottom," from our radical, but do not explain the pictorial meaning, which they suppose to attach to it.

R. 84. 气 *k'i, k'it*, "breath."

Picture of cloudy vapour.—Sw. It helps to form R. 38 and R. 664.

In the old shape three bent lines proceeding from left to right, begin high and end low.

R. 85. 水 *shin*, *su(t)* or *su(p)*, "water."

Turk. *su*, "water," Mong. *oso*.

In the Chwen wen three strokes descending indicate the appearance of flowing water as seen in a river. This was adopted as the written symbol. The two outside strokes are broken in the middle.

It occurs again in R. 47, which is but a modification of 85, and in 流 *lieu*, "flow," where it forms the lower right-hand portion of the character. It occurs besides in R. 502 蜡 *tap*, where it is phonetic, as it is also in R. 980 蜡 *lap*, "wax."

In R. 754 it indicates the dripping of varnish from the tree, or its liquidity, 漆 *t'sit*.

R. 86. 火 *hwo* 2, *ka(t)*, "fire."

A picture of sparks and flame. Mong. *gal*, "fire."

R. 87. 爪 *chau*, *tok*, "nails," "claws."

To scratch. Contracted into 𠂔.

Picture of the hand turned downwards.—Sw.

It is like the phonetic 47, *c'ha*, *t'ap*, and occurs itself as a phonetic, 102.

The compound phonetic 686, *tsau*, "early," has the meanings, "to scratch," "to feel an itching sensation," "to feel uncomfortable in mind or body," which are all derived from the root symbolized by this radical.

The names of the hand were applied to acts of the hand.

It occurs phonetically or pictorially in 336, 449, 1019. In the last, *tsiak* "office," *k* is in the dictionaries. In 336, with R. woman beneath, *t'o*, "fixed," "secure," final *k* is supported by the Mongol *toktaho*, "to stand," *toktagaho*, "to make or keep firm." In 449, 采 *ts'ai*, it is supported by the meanings.

R. 88. 父 *fu*, 6, 7, *bo*, "father."

Perhaps the use of *fu* as a phonetic 114, in *fu*, "a cooking pan," R. "metal," indicate a lost origin for the shape which may have been that of some vessel. The upper part may be 八 *pat*, "eight," used phonetically. But in that case how can we account for the cross below? See under R. 114.

R. 89. 爻 *hiau*, 5, *gak*.

Picture of two crosses, each made by two strokes crossing obliquely.

Sw says it is derived from the strokes of the Pa kwa, six in number, crossing at the top.

Strokes, drawings, lines, are called *gak*, probably from cutting, *k'ak*. In the modern Mandarin sound *hwa*, and the Old Middle sound *wak*, *w* has been inserted. In the latter case the *h* is lost. See p. 115.

R. 90. 床 *t'siang*, 5 *dong*.

A wooden framework, such as a bedstead, a turning lathe, an ice sleigh. In its full form it has the symbol for wood on the right, 木 *c'hwang*, *dong*.

It is a phonetic, 118, and perhaps gives a phonetic value, *t'siang*, to p. 894, 壽 *suk*.

R. 91. 片 *p'ien*, *p'in*.

A split piece of wood. Picture of the right half of the wood radical 木.—Sw.

To cut or divide into two is *p'an*. That which is cut is *p'ien*.

R. 92. 牙 *ya*, 5, *ngat*, “tooth.”

Anything in the shape of a tooth. Picture of the object.

As a phonetic, 76.

R. 93. 牛 *nieu* 5, *ngu(k)*, “cow.”

A picture of a cow's horns and tail.

Since horn is *kak*, the animal may be named from its horns.

R. 94. 犬 *k'uen*, *k'on*, “dog.” Contracted into 犳, as in 猗.

A picture of a dog. Confucius states that it is so when alluding to the origin of writing 𤝵. Such was the form the sage had before his eye when he detected in it the shape of a dog.

Sw says it is “a dog with its foot (the small downstroke on the right) suspended *in vacuo*.”

There are three kinds of dogs, says an old author—the hunter, *t'ien k'uen*; the barking dog, *fei k'uen*; and the dog for eating. Formerly “men ate dogs as now they eat beef.”

A phonetic value of this radical is *lut* or *tut*, as in pp. 462, 505.

R. 95. 玄 *hiuen*, *gun*.

Dark blue. Colour of the sky. Black, as in *Hiuen wu*, "black warrior;" god of the month, in the mythology of the Li ki, *i.e.* the Book of Rites, and of the Han dynasty.

R. 96. 玉 *yü* 8, *ngok*. Contracted form 玨, as in 玩, 理.

Precious stones. Especially jade, which, from the large quantity of that stone found in Eastern Turkestan, has always been well known to the Chinese.

R. 97. 瓜 *kwa* 1, *ku(k)*, "melon," "cucumber."

Picture of the object. The four upper strokes are the plant, the circle, now two strokes, is the melon. P. 172.

R. 98. 瓦 *wa* 6, *ngo*, "pottery."

The invention of Kwun wu in the Hsia dynasty, B.C. 2100 to 1700. The last Emperor Kie had a palace of porcelain made for him by Kwun wu. This account comes from the *Po wu ki* by Chang hwa. Probably what Kwun wu did was to improve the art which already existed.

R. 99. 甘 *kan* 1, *kam*, "sweet."

Picture of the mouth. The upper cross stroke represents something going into it. As a phonetic, 151.

R. 100. 生 *sheng* 1, *shang*, "come into life," "live," "life," "produce."

P. 164. Probably formed as a root from *tung*, *dong*, "to move," "moving," and identical with *yang*, "produce," "nourish." *Y* here stands for *d*. The primitive source of all these words is the old root *dom*, "move," which again originated in imitation of a natural sound. Found with the sound *tung* in P. 835. *L* has here taken the place of *d*.

A picture of 土 "earth" below, and 屮 *c'he*, 52a, "springing plants" above.

R. 101. 用 *yung*, 7, *dong*, *dom*, "to use."

Cheu pe k'i says it is formed by contraction from 鑄 *yung*, and that from 鐘 *chung*, "bell." See in Kh.

R. 102. 田 *t'ien, din*, "field."

A piece of land, divided among farmers. From the idea of spreading out, which is expressed by *din*, found, *e.g.* in *c'hen* 5, *din*, "to spread out." Something flat and wide is what is meant.

This symbol is *tik* in 701, by dialects and by the dictionaries.

In 792, 異 *yi*, initial *t* is known by the following indications: 1st. Resemblance to 701. 2nd. The meaning, "to cultivate the ground," is that also of *tsukuru* in Japanese, and *tsok* in the Fukien *cho c'han*. 3rd. *ch'ik, t'ek*, is the sound given with R. *tseu*, "walk."

R. 103. 𦐇 *sü, sok*, "must," "ought."

With sound *p'it*, "a piece of cloth." Properly 40 feet. At first a double *liang* was called *p'it*. But a *liang* was two *chang*=20 feet. See R. 161a.

R. 104. 𠂔 *ni, nik*, "sickness."

Picture of a sick man leaning against a support.

All words connected with diseases are arranged under this head.

R. 105. 𢇛 *pei, pak*.

Picture of two legs being stretched out and pushing something away.—Lspy.

Another authority, following the sound of *pei*, supposes the character to be the picture of two men back to back.

R. 106. 白 *pe 8, bak*, "white," "clear."

Picture of a man joining two to two.—Sw.

R. 107. 皮 *p'i 5, ba(t)*, "skin." P. 170.

Contracted from a hand (the lower right-hand corner) and *wei*, "to be," "to do," P. 839. So Sw. Another author says it is from hand and corpse 尸 *shü*. To take off the skin the animal must be dead. A skin undressed is *p'i*. Dressed it is *kak*, R. 177. Softened it is *wei*, R. 178.

R. 108. 皿 *ming*, "chinaware."

Picture of the object, viz. several jars on a table.

See R. 143 for an explanation.

R. 109. 目 *mu* 8, *mok*, "eye."

Picture of the eye. In Kw two strokes like 人 were usually drawn above the modern character.

R. 110. 矛 *meu*, "a spear."

A spear twenty feet long set up in the general's chariot.

R. 111. 矢 *shī*, *shik*, "arrow."

Picture of an arrow point wrapped in feathers.

R. 112. 石 *shī* 8, *zhak*, "stone."

Picture of a stone lying under an overhanging hill.

R. 113. 示 *shī*, *zhi(t)* "announce;" also *gi*, "spirits of earth."

The two strokes above are 上 *shang*, "above." The three below represent the sun, moon, and stars. Heaven makes announcements to men by means of the heavenly bodies.—Sw and Sü.

This radical embraces words relating to ancestors, spirits, sacrifices and the like.

R. 114. 内 *jeu*, *nieu*, *nok*.

Foot of an animal trampling on the earth.

As a phonetic, 117a.

R. 115. 禾 *ho* 5, *gak*, "corn."

From *mu* "wood," and *chui* "fall or hang down," to represent the falling appearance of the ear of corn.

As a phonetic, 167.

R. 116. 穴 *hiüe* 8, *git*.

A hole or house in the ground, *e.g.* in the loess or light loam of North China. This soil breaks vertically, and presents in valleys a perpendicular face often hundreds of feet in height. Villagers scoop out cave houses in this soft earthy formation.

The root probably is the verb *git*, "to dig."

R. 117. 立 *li*, *lip*, "stand," "set up."

Formerly used for 位 *wei*, which had therefore at one time a final *p*, and has lost initial *d*. In the modern compound form it is an example of suggestion.

As a phonetic, 128.

R. 118. 竹 *chu* 4, *tok*, "bamboo."

Picture of bamboo leaves, and stems. As a phonetic, 260a.

R. 119. 米 *mi* 6, *mi(k)*, "rice."

Seed of the rice plant. Picture of seeds.

See P. 220.

R. 120. 系 *sī* 1, *sik*, "small," "silk."

In writing the colloquial *sī*, "silk," the doubled form is used 絲.

Another sound used is *mik*.—Kwy. In Kh *mik* takes the place of *sī*; but the double form is, in Kh, *sī*, and this is likely to be the original sound. A picture of a small heap of fine silk. The Chwen form is rather a picture of cocoons. The silk produced by one worm is called *hut*. That of ten is called *sī*.—Sk.

The Mongol *sereg* and the Latin *seres*, with the words 'satin' and 'silk,' all point, if taken alone, to *ser* or *sat* as the root. If so, our *k* above written must be changed to *t*. But the *k* may have been lost before the trade with the west began. In this case the *r* is a Tartar suffix. Let it be remembered that *reg* is a common noun suffix in Mongol and Turkish words at present. For proof of final *k* see R. 52.

R. 121. 缶 *feu*, *put*, "earthenware," "covered jar for wine and soy."

Also used as a musical instrument. As a phonetic, 258.

Pottery would greatly facilitate the early extension of the art of writing, from the ease with which, as in the Babylonian brick inscriptions, signs of ideas impressed on a soft substance could be made permanent by baking in a kiln.

R. 122. 网, 罔 *wang* 6, *mang*, *mam*. Contracted form 𦉳.

Picture of a fishing net. The author of Sw apparently connects this character with the story of the employment of knotted cords anciently used for writing. He says that Fuhī made nets by tying cords together for use in fishing and hunting. The inner four strokes represent the tied strings. The outside strokes are R. 73, *yue*, "say," used as a covering radical. See P. 488.

R. 123. 羊 *yang*, *dong*, *dom*, "sheep."

Goats or sheep. Picture of the head, horns, and tail. P. 218.

R. 124. 羽 *yu* 4, *tok*, "feathers," "wings of birds."

Hok is another phonetic value. P. 254.

R. 125. 老 *lau*, 6, *lot*, "old."

Picture of a man's hair. The two lower strokes indicate that the beard and hair are white.—Sw. P. 244.

R. 126. 而 *rī(er)* 5, *nik*, "hair on the cheek."

Sw. And, and further. Possibly the same as *sü*, P. 847 *tok*, "beard," by change of *t* to *n*. P. 232.

R. 127. 耒 *lei*, *lu(t)*, "plough."

In Kwy *lei* and *lut*. See P. 257.

Picture of the hand holding a bent piece of wood.

In Kwy the sound *lut* is given when the upright stroke does not pass the upper inclined stroke. The sense is then, "know the measure of corn." The other word for a plough 犁 *li*, *li(k)* is also used as a verb to plough. P. 344.

R. 128. 耳 *rī(er)*, *ni*, "ear."

Picture of the object. See P. 238.

The common sound when used as a phonetic is *shep*, *nip*. The *n* here is dental and not guttural. The Amoy *hi k'ang*, "ear," makes it guttural, for *h=k*. The sound then has passed from teeth to throat.

R. 129. 聿 *yu*, *yut*, "pencil," "say," "follow," "only," "self."

See P. 252. Picture of a brush as anciently used in writing.—Sw.

In Hunan it was called *ot*; in Kiang nan, *put lut*; in Chili, *put*; and in Shensi, *pit*. In Tiechiu at present it is *lut*.

Its phonetic use in P. 252 *lut*, proves the lost initial to be dental. Let us say it was *dut*, and identify it with 刷 *shwa*, *sut*, "to brush."

The common word *pit*, "a hair pencil," is the same as 拂 *fu*, "to brush," "to dust."

R. 130. 肉 *ju* 8, *niok*, "flesh."

Picture of cutting flesh. Used for all words where flesh is the prominent idea. It is named from softness, says one author, not without probability.

Its contracted form is 𠂔; this mark is narrowed when placed on the left of a character, and widened when placed below.

R. 131. 臣 *c'hen, din*, "subject," "servant," "servant of a noble."

A picture of bending and prostration.—Sw.

Hence it is used in writing 臣 *wo, nga*, "lie down," a picture of a subject and a man. The characteristic of a man who serves his prince is prostration. So Sw.

In accordance with this, *din* might be expected to mean "lie prostrate." It is so in P. 533, 臣 *yen, tan*, R. "man," "lie down."

R. 132. 自 *tsi 7, dik*, "self," "from," "spontaneously."

Same word with 由 P. 202 in the sense "from." Perhaps the shape of the two characters was at first the same.

Final *k* is known from P. 676, *sik*, "to rest," which adds R. "heart," to our radical. As a phonetic 176a.

This word for the reflexive pronoun agrees in sound with 是 *shī, dik*, "this," "is." Hence its origin is likely to be demonstrative.

R. 133. 至 *chī, tit*, "to arrive."

Picture of birds flying from above to the earth below.—Sw.

As a phonetic, 237.

R. 134. 臼 *kieu 6, gu, guk*.

A mortar for pounding rice. Anciently a hole was dug (*kut*) in the ground for this purpose, and hence, says Sw, the sound. This etymology is probably wrong, because the final, which had been lost in the time of the Sw, was *k*, and not *t*, if we may judge by the sound *kuk* in Kwy, in the sense of joining the two hands and lifting them, *liem sheu*. Kh treats *kuk* as a separate word without good ground.

The bottom stroke was originally broken in the middle. It was joined in the Li shu, the form of the character in which the author of the Sw wrote.

The character is found, says Sü, in 函 *han 5, gam*, P. 444, in the upper part of 鼠 *shu*, "rat," and in the old form of 齒 *c'hī*, "teeth," but though like, it is really different.

R. 135. 舌 *she, 8, zhet*, "tongue."

Picture of the tongue protruding from the mouth. P. 262.

R. 136. 𠂔 *c'hwen, t'un*, "lying opposite to each other."

The right hand is *si*, "evening." The left symbolizes back to back.—Sw.

R. 137. 舟 *cheu*, to(*k*), "boat."

Picture of a boat on the water. As a phonetic, 273.

R. 138. 艮 *ken*, "boundary," "check," "firm." P. 253.

From 匕 *pi*, "spoon," and 日 *jī*, "sun."

The full explanation appears to be lost.

R. 139. 色 *she* 4, *shak*, "colour," "expression on the face."

R. 140. 艸 *ts'au* 3, *t'ok*, "grass."

A contracted form 艸 is used at the top of compounds. A picture of grass growing. It is formed by doubling R. 45 *t'et*.

As a phonetic, 草 696.

The four upper strokes of this form came into use in the Li shu.

Final *t* in R. 45 is perhaps changed from *k*.

In *han*, "cold," 寒 the elements are—1, a cover; 2, a man under it; 3, grass; 4, ice, at the bottom.

R. 141. 虎 *hu*, 2, *kok*, "tiger."

Representation of the stripes of a tiger. As a phonetic, 487.

R. 142. 虫 *c'hung*, *dong*, *dom*.

Any reptile or insect. Any creature with a shell or scales.—Kwy.

Representation of a reptile coiled up.

R. 143. 皿 *hiue* 4, *kit*, "blood."

The upper stroke is blood. The lower strokes are the vessels used in sacrificing.—Sw. Each upright stroke represents a vessel.

As a phonetic, 281.

R. 144. 行 *hing*, *gang*, "walk."

Picture of the right leg and the left leg in the act of walking.

R. 145. 衣 *yi*, "clothes."

Derived from the idea of covering.

Picture of clothing inclusive of collar and sleeves.

R. 146. 𠂔 *ya*, "cover," "reverse," "look down."

From 一 "one," 冂 and 日.—Lscw. Looking down.

Under this radical is placed 西 *si*, "west," which is in Sc a bird, R. 196, and inclosed in its lower part a character which serves to

represent a nest. Sw says it is a picture of birds going to their nests at sundown.

R. 147. 見 *kien, kin*, "see."

From 目 "eye," and 儿 "man." P. 366.

R. 148. 角 *kio, 4, kak*, "horn of animals."

From 力 and 肉.—Sw. Such was its old shape. P. 346.

R. 149. 言 *yen, ngan*, "words."

Cheng tsiau of the Sung says it is from 上 written with two strokes and 舌. Sw says from mouth and a phonetic meaning "fault," which may be found in the right-hand lower portion of P. 1014, but wanting one horizontal stroke; or in P. 296, *sin*, "sharp in taste," the shape of which in Sc agrees nearly with our radical.

R. 150. 谷 *ku 4, kok*, "valley."

Water half seen issuing from an opening.—Sw. P. 338.

R. 151. 豆 *teu, 7 dut*, "beans."

A vessel out of which food was eaten. P. 319.

R. 152. 豕 *shì 2, tok*, "pig."

A picture of the animal, especially the hair, feet, and tail.

The other words for pig are *tot*, P. 531; *kik*, P. 357; 豕 *yi, tit*.

Final *k* is deduced (1) from P. 412 豕 *tok*. Yet this is not certain, for Sw and Lsew say this last character is a picture of a pig tied by the feet. (2). The animal was called *tok* because it is dirty and foul in its food. *Tok* is one root for "dirty." (3). It is phonetic with the sound *tok* with R. "sickness," and R. *tseu*, "walk."

R. 153. 豸 *chi 5, dji*, "reptiles without feet."—Ry.

It is however used as a radical with many quadrupeds, and in Sw it is described as "having the appearance of seeking something to devour." Picture of an animal.

R. 154. 貝 *pei 3, pi(t)*, "sort of shell-fish."

As a phonetic 367. The shells were used as money till the Ts'in dynasty B.C. 220, when metallic coins were first employed.

R. 155. 赤 *chì 4, ch'iak, t'ak*, "red."

In the Han elemental philosophy, the colour of the south.—Sw.

The colour of warmth, abundance, and prosperity. The imperial colour in the Cheu dynasty. The form in Kw has the character for earth below, surmounted by the character for fire repeated one above another. It was formed then on the principle of suggestion at the sight or thought of some red earth or clay reddened by heat. But see another explanation in the examples of Hwei yi. P. 318a.

R. 156. 走 *tseu* 2, *tok*, "walk."

From *yau*, *tok*, 夭 and 止 *chī*, *tik*.—Sw. See R. 77. See P. 318.

The sign *yau* is probably phonetic, and *chī* also. Sk says *yau*, "short-lived," "short," is used, because, in walking, the leg is bent and shortened. By restoring the old sound of *yau*, we have here the advantage of regarding it as phonetic, and thus obtaining a more satisfactory explanation.

R. 157. 足 *tsu*, *tok*, "foot," "enough," "complete."

Picture of the foot. From "mouth" and "to stop."—Sw. Mouth 口, says a commentator, is here in fact a picture of the thigh bones.

See R. 77, and P. 376.

This symbol forms, with 一 *yi*, "one," above it, the character 正 *cheng*, *ting*, "correct."

R. 158. 身 *shen*, *tin*, "body."

A picture of the human body.—Sw. It agrees in sound with 親 *ts'in*, "self," "own," and the senses are so connected that the two words cannot but be nearly akin.

The native etymologists trace the word to *shin*, *chan*, *tin*, "to stretch," "to spread." They thought the body was called *tin* because it is stretched. In this there is nothing unreasonable. The ancients always sat with their legs under them, and to rise was to stretch the body.

R. 159. 車 *kü*, *kut*, "carriage," "wagon," "barrow."

Picture of the object. Used to write the common modern word *c'he*, "carriage," which is the Mongol *t'ereg*.

R. 160. 辛 *sin*, "acid."

Taste of metal. See R. 149, P. 296.

R. 161. 辰 *c'hen*, *din*, "an hour," "time," "seven to nine A.M."

Constellation. A celestial space. Morning. See P. 302.

R. 162. 走 *c'ho, t'ak*, "walk."

From 𠂔 R. 60 and 止 R. 77.—Lscw. An example of Hwei yi "suggestion." The ideas motion and standing still suggest that of now moving and then stopping, which is the accepted sense. But Lsk says it means "walk fast along the road." The sound *t'ak*, says Kwy, is inherent in the lower part *chï*, "to stop."

The ordinary contracted form 𠂔 was first used in the Li shu. The coincidence with 走 *tseu* 2, *tok* R. 156, "walk," and 𠂔 *t'ak*, "walk," in sense and sound, is striking. Native authors who saw in the upper part of the character only a pictorial symbol, would, if they had known of this coincidence, have admitted a phonetic element also.

R. 163. 邑 *yi* 4, *ip*, "city," "place where men live together."

In compounds it takes the form 卩 and stands on the right. As a phonetic 372.

R. 164. 酉 *yeu* 5, *dok*, "five to seven P.M."

The eighth month, which ends the autumn. As a phonetic 324.

R. 165. 采 *pieu, bin*, "to distinguish."

Picture of the claws of beasts parting.

R. 166. 里 *li, li(k)*, "village."

The Chinese mile, one-third of an English mile. 240 *pu*, each *pu* being five feet. P. 369.

R. 167. 金 *kin* 1, *kam*, "gold."

Any sort of metal. P. 478.

R. 168. 辰 *c'hang* 5, *dom*, "long."

P. 402.

R. 169. 門 *men* 5, *mun*, "door."

Sw says "the picture of two moons." More likely the picture of the object, which is a double door. P. 439.

R. 170. 阜 *feu, bu(t)*, "an earth hill."—Sw.

The form 阝 is used on the left in compound characters. See P. 474.

R. 171. 逮 *tai* 3, *dat*, "reach."

From 又 "hand," and 尾 "tail." The hand, which is the upper half, grasps a tail, and comes from behind.—Sw.

As a phonetic 440. Final *t* is found in Kwy.

R. 172. 隹 *chui*, *tok*.

Picture of short bird tails.—Sw. As a phonetic 472.

R. 173. 雨 *yü*, "rain."

Picture of rain falling from the clouds.

The Amoy *hó*, "rain," shows that an initial *g* has been lost.

R. 174. 青 *ts'ing*, *t'ang*, "blue."

Picture of the appearance of newly grown plants.—Sw. Colour of the eastern quarter in the Han dynasty physics. By the letter changes it is the same as *lam* "blue." *L*=*ts*, final *m*=*ng*. p. 420.

R. 175. 非 *fei* 1, *pit*, "not."

From *fei*, "to fly." p. 583. The root seems to be a demonstrative *pi*, *pit*, used negatively. The demonstrative having taken a negative signification, and requiring a character to represent it, the character *fei*, "to fly," was modified to serve this purpose. p. 451.

R. 176. 面 *mien*, *min*, "face."

Picture of the face. p. 526.

R. 177. 革 *ke* 4, *kak*, "unprepared leather."

When prepared it is *wei*. R. 178.

R. 178. 韋 *wei*, *nguk*, "prepared leather."

Apart, oppose. From 舛 ideographic and 口 phonetic. p. 550.

R. 179. 韭 *kieu*, "onions."

The stroke below here represents the earth, and above it is the object.—Sw.

R. 180. 音 *yin*, *am*, "sound."

Formed from 言 with a stroke inclosed. p. 508.

R. 181. 頁 *hie*, *git*, "head."

Same as 首, and should not be called *hie*.—Lsk. From 儿, Sw. p. 525.

R. 182. 風 *feng, bam*, “wind.”

The inclosed part is *c'hung*, “reptile.” When the wind blows, reptiles and insects are born. The outer shape 凡 *bam*, is here phonetic.—Sw. P. 571.

R. 183. 飛 *fei, pit*, “fly.”

Picture of birds flying. P. 583.

R. 184. 食 *shĭ, dik*, “eat,” “food.”

R. 185. 首 *sheu, tut*, “head.”

Picture of the object. Same as *hie*, 181, with which it agrees in the old shape, except that it has R. 47 𠂔 at the top, and wants the two strokes at the bottom. The three top strokes are representative of hair. P. 516.

R. 186. 香 *hiang, kong, kom*, “incense,” “sweet smelling.”

Probably the root is *kam*, “sweet.” P. 561.

R. 187. 馬 *ma*, “horse.”

Picture of a horse. It contains head, hair, tail, and four feet. P. 642.

R. 188. 骨 *ku, kot*, “bone.”

The kernel of flesh.—Sw. The lower part is flesh. The upper agrees with P. 605, *kap*. The final is doubtful in that phonetic. As a phonetic, 700.

R. 189. 高 *kau, kok*, “high.”

Picture of a high tower.—Sw. The radicals 曰 *yue*, “say,” and 口 *k'eu*, “mouth,” are used below with the same significance as in 倉 “granary,” and 舍 “cottage.” P. 622.

R. 190. 髟 *pau, po(t)*, “long flowing hair.”

One of the radicals for hair.

R. 191. 鬥 *teu, tu(t)*, “to quarrel.”

Picture of two soldiers fighting, their spears behind them.—Sw.

R. 192. 釀 *c'hang, t'ong, t'om*.

Name of a fragrant herb anciently used to flavour alcoholic drinks.

R. 193. 𠩺 *li, lik*, a certain three-legged vessel, whose feet were bent. As a phonetic, 649, its value is *ke, kak*.

R. 194. 鬼 *kwei, ku(t)*, "demon," "ghost."

A picture of the fancied shape of a demon. P. 684. The lower part is like P. 9, *ki*, "bench," which is *kit* or *kik*, and may be phonetic here.

R. 195. 魚 *yü, ngu*, "fish."

Representation of a fish. The four dots below are the tail. Their resemblance to "fire" is accidental. Perhaps final *t* has been lost.

R. 196. 鳥 *niau, tiau 2, tok*, "bird."

A picture of winged animals.

The sound *tiau* is found in the dictionaries Ty, Tsy, Yh, and has been changed since the time of these dictionaries into *niau*. In Shanghai *tiau* is used colloquially at the present time.

Proof of final *k*. 1. Phonetic use in Kwy with *kieu* "a mortar," above, in place of the usual heading, sound *sak, t'ak*. Yet since *kieu* is also *tak*, this proof is insecure. 2. *Ts'io* with *k* final, used for the sparrow, magpie, and peacock, is sufficiently generic to suggest an identity between it and our radical. 3. Comment on Heu han shu has *tsiak*, i.e. *tak*, as the sound.

This radical, with its old sound *tak*, has given its form to the phonetic 964, *sie* "to write," 寫, through the medium of *sie, sik*, "a wooden clog to keep damp from the feet," which is written without the three upper strokes. See P. 775.

R. 197. 鹵 *lu, dik*, "potash."

The Chinese call it native salt. Land impregnated with natron. P. 787.

R. 198. 鹿 *lu, lok*, "deer."

The tail of the deer is on the left. The four legs are the four lower strokes. The remainder is the body, head and horns. P. 722.

R. 199. 麥 *me, mak*, "wheat."

Derived, says Kh, from 來 *lai, lak*, "come," and 乚, which is the same as 又 *yeu*, "hand," "and." The seed and root are believed to be pictured by these two parts.

R. 200. 麻 *ma, mok*, "hemp," "flax."

Lscw says the inner part is called *mak*, and represents the pieces of hemp. The outer part is a picture of the house in which the labourer works in preparing the materials, and weaving hempen cloth. P. 719.

R. 201. 黃 *hwang, gom*, "yellow," "brown."

Colour of the earth, colour of the centre in the Chinese physical philosophy. The upper part *t'sau*, "grass," alludes to some plant that produces yellow or brown colour. P. 824.

R. 202. 黍 *shu*, "glutinous millet."

Sw says it is called *shu* because it is sown in hot weather (*shu*), and adds that it is formed from *ho*, "grain," 禾 and *yü*, "rain," 雨, the last being contracted.

R. 203. 黑 *he, kek*, "black."

Sw says that the four dots meaning fire are placed to represent that exposure to fire causes blackness. P. 862.

R. 204. 黻 *chī*, "sewed clothing."

Sw says it is from 爾 *piet*, and 𠂔 *nip*, "shortened." The upper part is phonetic in P. 871.

R. 205. 黾 *ming, min*, "frog."

P. 922. A radical which shares the reptiles with R. 142, *c'hung*.

R. 206. 鼎 *ting, tam*.

"A vessel having three feet and two ears or handles." It is used to cook food.

R. 207. 鼓 *ku, kok*, "drum."

Formed from P. 65, *ki* or *chī*. This is on the right. The left is P. 817, *pang*, here used to suggest sound. The phonetic element is probably on the right in P. 65, which has *giak* in Kwy.

R. 208. 鼠 *shu 2, to(t)*, "rat," "mouse."

The upper part is a picture of the teeth, and the lower of the abdomen, claws, and tail.—Kh. A generic name for burrowing animals.—Sw.

It forms part of the phonetic 1016, *Tswan*, "to steal away," "abscond." The name probably originates in the verb *te'u*, "to steal," old form *tut*. The most prominent characteristic of the rat and mouse is thieving. "They are clever thieves."—Kwy. If this be correct, a final *t* has been lost.

R. 209. 鼻 *pi, bit*, "nose."

Derived from *tsi*, "self," and *bi*, "give," phonetic 498. The last of these is composed of a field and two hands below it. The hands suggest giving. They appear clearly in the *Chwen wen*.

R. 210. 齊 *ts'i, dit*, "even."

Corn, when mature, has an even appearance. More than any other produce of the soil, it grows to a common average height. This radical is a picture of ears of corn of uniform height. p. 934.

R. 211. 齒 *c'hi, t'it*, "teeth."

The rude square is the mouth, and the inclosed strokes the teeth. The phonetic value of the upper four strokes is *tik*, but it does not occur in old forms, and is therefore modern. Mongol. *shidun*, "teeth."


R. 212. 龍 *lung, lom*, "dragon."

A fabulous winged animal that has four legs with claws and a scaly skin. It mounts in the air after lying hidden in marshes and rivers. Since *dom* means "to rise," the chief idea is here. It is large or small, hidden or revealed, long or short. At the spring equinox it mounts in the sky, at the autumn equinox it descends and hides itself.

In the Chinese dragon there seems to be no prominent resemblance to the serpent. An identification of the ideas which revolve round the old Chinese dragon with those which revolve round the serpent of Persia and the worship connected with it appears forced. p. 989.

R. 213. 龜 *kwei, ku*, "tortoise."

This animal was used anciently for divining. The shell was heated, and the marks which appeared on it, read by certain rules, were viewed as portents of coming events.

R. 214.  *yo, dak, "flute."*

A picture of a bamboo flute having three holes for producing harmonious sounds.

From 品 *p'in*, "rank," "order," and 倫 *lun*, "law," "discourse," "reason," R. man being omitted.

The same word as *ti, dik*, "flute," "fife." The *dik* is pierced with seven holes. P. 1013.

CHAPTER II.

GENERAL VIEW OF THE CHINESE PICTURE WRITING.

LINES, SHAPES AND COVERINGS. NATURAL AND ARTIFICIAL OBJECTS. MAN AND HIS RELATIONS AND CIRCUMSTANCES. PARTS OF THE BODY. ANIMALS. NAMES OF PLANTS AND AGRICULTURE. IMPLEMENTS, CLOTHING, AND THE USEFUL ARTS. MEASURES. METALS. QUALITIES OF OBJECTS. VERBS.

AMONG the 214 radicals there are 28 lines, shapes or coverings. There are 23 inanimate objects of nature. Man and his relations occupy 23 radicals, and the parts of the body 33 more. There are 15 names of animals, 13 names of plants, 25 names of implements, clothing, etc., 6 names of measures, 17 names of colours and other qualities, and 29 names of verbs.

The use of simple natural shapes, such as the mouth, nose, eye, ear, hand, foot, as well as the shape of branches, trees, grass, caves, holes, rivers, the bow, the spear, the knife, the tablet, the leaf; these formed, in addition to pictures of animals, much of the staple of the Chinese ideographs.

Attention should be drawn to the fact that the mouth and the hand play an exceptionally important part in the formation of the symbols.

Men were more accustomed then than now to the language of signs, by the use of these organs. Perhaps three-twentieths of the existing characters are formed by their help as one element.

This large use of the mouth and hand in forming characters is, as we may very reasonably suppose, only a repetition of what took place when the words themselves were made.

There is likely to be a primitive connexion between demonstratives and names for the hand, because the hand is used in pointing.

Words descriptive of ideas that are most easily expressed by the mouth, such as a pit, fall into a pit, totality, compression, disappearance, roundness, may be found to terminate in *m* or *p*, because these are labial letters formed by the lips, as would be done in the primitive gesture language. Possibly Chinese researches may thus throw light on the origin of words. The intellectual task of forming the characters was in several respects a renewal of the original task of forming words themselves. The classification of ideas could not but be in these two successive undertakings somewhat similar both in its controlling principles, and in the proportional extent of its parts. Observe further, for example, that guttural letters are found extensively in words expressive of acts and things which the action of the throat easily pictures. Such are *kan* "tube," *gap* "press," *gut* "throat," *kok* "cough," *sik* "sigh," *kap* "grasp," *gam* "hold firmly." Throat letters naturally represent throat action. Labial letters do the same for labial action. Dental letters occur when dental action has to be described. They may be combined in various ways. Unfortunately the connexions of words and their objects are obscured through the growth of language. At first a word was as nearly as possible pictorial. It is very important that attention should be drawn to the conditions of those times anterior to linguistic history, when language was a true idealism, every word the clear and expressive sign of some natural sound, and the human sensations in the hour of their juvenile freshness and truthful sharpness were assisted in the formation of language by an intellectual faculty which only acted in accordance with the unartificial laws of nature.

It is easy to trace the process of symbol making in the words used for the crenelated top of city walls, which are *ya* and *c'hi*, both meaning "teeth," and both being pictures of the object, and further, when the former is found also to be used for tree buds and to bud. Such instances of word creation show how considerable has been the prevalence of analogy and the association of ideas. The picture writing of the Chinese is to a large extent a continuation of the process of forming analogies to which the human mind had already become accustomed in the earlier stages of the history of language.

Another instance of this analogy is in the treatment of species. Almost all fish are spoken of in Chinese with the word fish subjoined. Thus *li yü* "carp," is never called *li* only, unless preceded by a

qualifying word. The same thing is done in the written character. The radical for fish is added. It is natural to the human mind to distinguish species and genus, and it is the province of language to give it expression. The eye sees the object, and therefore the species is first mentioned in Chinese. The mind then refers it to its genus from a habit of generalizing. It is on this account the word for genus follows.

Among the first radicals are several strokes and lines representing numbers. The dot (3), inclined line (4), bent line (5), horizontal line (1), perpendicular line (2), hooked line (6), all are represented, together with the numbers one, two, eight, and ten. To these may be added two pairs of strokes crossing each other obliquely, R. 89, and *wen*, the common word for the written character as a product of the calligrapher's art, and as a collection of symbolic pictures (67). Several of these are rather modern than ancient, and are the result of contraction. Thus *chu*, a dot, was originally the picture of a flame, and called *tok*.

Simple shapes, such as a branch, a joint of bamboo, and of other grasses, an upright stem, a circle, a square, a hand, a foot, a sphere, a wheel, and so forth, all found their way into the written symbols. Most of them occur among the radicals, and very many among the phonetics.

Natural and artificial objects requiring symbols are drawn pictorially. A few strokes are enough. In making a written symbol, what need of elaboration? A short conventional mark agreed upon is sufficient if only it be recognized by readers.

Three downstrokes parallel to each other were adopted as the sign for water. The two side strokes were broken in the middle. An upright stem and two cross strokes, or one cross stroke and two inclined strokes, to indicate branches, form the symbol for a tree. In every case the common name of the object became the recognized symbol.

Wood may assume in Chinese symbols the shape of a staff, a tablet, 91; a bow, 57; a spoon, 21; a shield, 51; a bedstead, 90; a gate, 63; a door, 169; incense, 186.

Earth, 32, and stone, 112; jade stone, 96; a tile or earthen vessel, 98; potash, 197; pottery, 121, and metal *kim*, 167, represent the mineral kingdom. Fire is delineated by a few strokes representing ascending flames and sparks, 86.

Heaven was symbolized by three parallel curved lines. The sun was a circle with a stroke in the middle, 72. The moon was a crescent, 74. Slightly modified it became evening, 36. Stars were three small circles. Mountains were triangles standing side by side. They either rest on their bases, 46, or stand on one end, 170. The first was *shan* or *tan*, a mountain generally. The second was *feu* and *but*, "a hillock." Rain was falling drops, 173. Two drops one over the other formed an icicle. A valley was water issuing from an opening, 150.

Man, represented in R. 9, 10, is seen using his muscular strength in field labour in 19, *lik*, "strength." He pants for breath when fatigued, and leans against a stool. The breath and the stool are the objects chosen to make up the symbol in 76, *k'im*, "to be weak and fatigued." Man is lying as a corpse in 44. In 48, *kung* "work," he holds in his hand a carpenter's rule. Man appears prostrate and bending in 131, *c'hen* "subject." Man in his self originating activity occurs in the form of the reflexive pronoun in 132 and 49. The ideograph of something else has here come to be used phonetically for a pronoun. Man, as father, 88, is probably phonetic. The pictorial original is unknown. A general name for tribes, 83, is most likely a symbol of joining. Woman, 38, is an unexplained ideograph. A scholar, 33, is also probably a picture of something else used for this sense on account of identity in sound. Sickness is indicated by a picture of a man leaning against a post. So it is explained in 104. This symbol once invented, all words descriptive of disease can be conveniently classed under it. They form a numerous group of compounds in which this symbol occupies the top and the left hand side, and some phonetic the remainder.

The parts of the human body are extensively delineated in the primitive Chinese writing.

The hand, mouth, face, 176, eye, ear, teeth, head, 181, 185, foot, heart, 61, nose, 209, are all pictured. Not only are these parts of the human body drawn to become signs of themselves, but they are drawn also to represent very many other ideas. One hand above another represents a friend, 225. A man's two hands joined denote "to make a bow in token of respect," R. 55. The mouth embraces two radicals, 30, 31, but it occurs in many more, and with the sun, the inclosing walls round houses and cities, 13, 17, 163, and any

natural hole or opening, 116, helped to originate many of the square, circular, and other shapes found among the ideographs.

Kok is the commonest sound for the square, and proceeds from "mouth." *Kiung* 13, *ham* 17, *k'am*, come from an original verb *gam*, which expresses holding in the mouth, opening the mouth, to be hollow, etc. The original symbol for mouth was a semicircle open upwards, with a straight line crossing it above from left to right.

A small addition is made to the picture of the mouth to indicate sweetness, *ham*, 卅 99. Speech found a symbol in breath in the act of issuing from the mouth, and is expressed by one stroke across the circle in R. 73, *yue*, *yet*, "say," and by four strokes above the circle in R. 149, *yen* "words." This last furnished a symbol for *yin*, *tim*, "sound," 180, one stroke more being added for the sake of distinction.

Breath is represented by horizontal lines, one, three or four in number, drawn from left to right, and straight or waving. In 84, *k'i* "breath," and in 76, they begin high on the left, and descend more or less as they pass to the right. In 73 and 149 they are more horizontal. Straight and bent lines are both used in *yün* "clouds," P. 64.

Spirits, principle of life, soul, are represented in 84, and heavenly influences in 113. Demons have a class word which is used as a radical for ghosts, for all *outré* shapes, and generally for such things as are not *canny*, 194. Some Chinese authorities say that 神 *shen* "spirit," is so called because the spirits "lead out" things into life and order, *shen* 申, meaning "to lead." They also say that 鬼 *kwei* "ghost," is from 歸 *kwei* "to return," because the proper agency of the *kwei*, or spirits of darkness, is to cause all things to return, in opposition to the agency of the *shen*. A more probable explanation would be to refer *kwei* to *k'it* "breath," and *shen* possibly to *din* "spread out," and *shen* or *chan*, "to stretch," the word being derived from the animated human body stretching out its limbs, or the expression of the face when animated with emotion.

The foot and leg play a part in RR. 105, 60, 144, all of which represent two legs, but differently employed.

The foot is represented in 156, 157, 162. The acts of the feet in walking, standing, or halting, are depicted by representations of one, two, or more, feet, slightly differentiated to suit variety in sense.

The foot of a large beast appears in R. 114, and serves as one of the class symbols for the zoological portion of the vocabulary.

Feathers, *yü, tok*, 124.

Hair, *sham*, 59, *mok*, 82, *er*, *niok*, 126.

Head of a boar, 58. Horns, *kak*, 148. Blood, *kit*, 143.

Bird tails, *chui, tok*, 172.

A bone, *kut*, 188. Broken bones, 78. Claws, *c'hau, t'ok*, 87.

Teeth, *ya, ngat*, 92, *c'hi, t'it*, 211.

The whole body is represented in 158.

The animals pictured in Chinese writing are such as the horse, sheep, cow, dog and pig, 152.

They also delineated the tiger, 141, hare, dragon, 212, rat, 208, deer, 198, frog, 205, tortoise 213.

A picture of a reptile coiled up, 142, served as a generic symbol for almost all reptiles and insects.

Birds are represented by a single symbol, which probably was, to judge from the old sound, *tok*, the magpie or the sparrow, 196.

Fishes are also symbolized by one character, 113.

Here appears the wisdom of the inventors of writing. They declined to overburden themselves with too great a variety of pictures. For each species among reptiles, birds, and fishes, the phonetic principle was called into play. *E.g.* the shad, a fish long in use in China for consumptive diseases, as the cod more recently among ourselves, is called *shü yü*, "the time fish," in allusion to its punctuality in returning in May to the rivers of central China.¹ R. fish, P. time.

The bamboo, so useful in many ways in China, is looked on as a thing *sui generis*. The people do not call it a tree, or write it with the tree symbol. The number of words which bamboo has connexion with is so great that it heads a distinct and extensive class in Chinese dictionaries.

The Chinese agriculture fills so large a space in their ideas that no fewer than four radicals, names of seeds, are employed in constructing the agricultural vocabulary. Besides this, they have a picture of a cultivated field and a plough.

The productions of the soil delineated among the radicals are—plants 45, trees 75, corn 115, rice 119, grass 140, onions 179, wheat 199, hemp and flax 200, millet 202, melons 97.

¹ Dr. Macgowan.

The metals are all embraced under one word *kim*, which also means gold in particular. The name *kim* was probably derived from the sound given out by metals when struck. The *k'ing* (old form *k'im*) is a flat sonorous piece of metal or stone which is struck in a hanging position. Its name perhaps originated the word "gong" employed by Europeans as the name for the Chinese *lo*.

Gold being found in the form of dust and nuggets in river beds, and on the surface of the soil, we need not be surprised that in the Chinese vocabulary it should be identical with the idea of metal as being the first metal known. It should also be remembered that etymologically *hwang* "yellow," is *gom*, and thus is nearly the same in elements as *kim*. It is therefore possible that *kim*, "gold," may derive its name from its colour; or it may be the other way, the colour may be named from gold.

Copper, *dong*, *dom*; silver, *ngin*; iron, *t'it*; lead, *yuen=tan*; tin, *sik*, are all written with a phonetic on the right, and on the left the radical *kim* "metal."

Although gold may have been the earliest metal known, all these metals may well have been known at the time of the invention of the characters. They may each have had a symbol, and the radical sign may have been afterwards added, or have been in use from the first. The inventors of writing finding the name *kim* applied indifferently in the language of their day, as since, both to gold and to metal, would proceed to relieve the ambiguity of the symbols for other metals by prefixing the sign for *kim*.

It is difficult not to believe iron, silver, and copper to have been in common use in China at the time when the characters were made; for they occur in the oldest historical fragments, as in the *Yü kung*, a topographical section of the *Shu king*, and ascribed to B.C. 2200. They are there mentioned as objects of tribute. Polarized iron seems to have been known from the time of Cheu kung, B.C. 1100. It is found in abundance in some parts of the iron districts of North China, as for example at Ts'i cheu, "city of the load-stone."

Implements made of metals and wood mixed are such as, knife, *tau*, 18, *kwo*, *kak*, javelin, 62, *kin*, knife, catty, 69, *mau*, spear, 110, *lei*, plough, 127, *kü*, cart, 159, mortar, 134.

From the time of T'sin shi hwang, destroyer of the small states, the manufacture of iron, silver, salt, and other minerals extended

greatly in China. Uniformity in government, brought about by this conqueror, B.C. 221, gave a stimulus to trade and to the working of minerals.

Common utensils occur such as a knife, 18, stool, 16, spoon, 21, spear, javelin, 62, bow, 57, drum, 207, flute, 214, pencil of hair, 129, net, 122, arrow, 111, spear, 79.

A general name for earthen utensils is *ming*, 108.

Containing vessels, definite measures, or mere receiving vessels, are 22, 23, 68, a three-legged vessel, 193, 206. Among measures of length are found, an inch, 41, a foot, ten feet, a mile, 166, and a piece of cloth about 40 feet in length, 103.

Skin and leather are expressed by three radicals, 107, 177, 178.

Clothing, cloth, *yi*, clothes, 145, *chī*, sewed clothing, 204, a napkin, 50, silk, 120.

The industry of the people in weaving silk and flax, has caused a picture of balls of silk or cocoons to take its place in the vocabulary. It is indisputable then that when writing was invented, weaving was already in use. See 52, 120. Boats have originated radical 137.

Coverings are represented by RR. 8, 14, 20, 27, 40, 53. The peculiar senses are those of river banks or cliffs impending, of wrappers inclosing, and of roofs.

Oblong and square shapes are expressed by 13, 23, 31, 70, 73.

The colours among the radicals are no fewer than six. They are white 106, blue 174, yellow 201, red 155, black 203, dark blue 95, and a general word for colour, *shak*, 139, is also included.

Adjectives, not being colours, are great 37, small 42, 52, square 70, sweet 99, acid 160, fragrant 186, high 189, even 210.

Among the radicals are found the delineation of 28 verbs:

To divine, 25.

To shoot, *tik*, 56.

To walk, 3, *tak*, *gang*, 144, *t'ak*, 60, 162.

To take a long journey, *din*, 54.

To enter, *nip*, 11.

To stop, *tik*, 77.

To stand, *lip*, 117.

To hang down, 14.

To open the mouth, 17.

To embrace, hold in the arms, 20.

To elevate the two hands, 55, negative, *mo*, 71, *mok*, 80, *put*, 175.

To speak, 73.

To compare, 81.

To arrive, 133. This is a picture of birds flying down to the ground. To reach, 171.

To look down, 146.

To see, 147.

To distinguish, 165.

To eat, 184.

To fly, 183.

To dispute, 191.

To be fatigued, deficient in energy, 76.

To use, 101.

CHAPTER III.

THE PHONETICS.

THEIR NUMBER. FIRST ARRANGED BY CALLERY. ORDER OF STROKES. THEIR VALUE AS INDICATING THE SOUNDS OF WORDS WHEN THE CHARACTERS WERE MADE. PHONETICS OFTEN ACQUIRE TWO OR MORE SOUNDS. THEY PRESENT A VIEW OF THE CHINESE SYLLABARY AND THE CHANGES IT HAS UNDERGONE. LIST OF PHONETICS ACCORDING TO THE MODERN WRITING.

THE phonetics of the present Chinese language are characters used as signs of sound. As the 214 radicals are used for classifying words ideographically, so the phonetics are used for writing them down phonetically. The phonetics constitute a body of sound symbols. They are here presented as they appear in the modern writing, and make up in all, many rare ones being omitted, eleven hundred and forty-four. They are a hundred and four more than in Callery's *Systema Phoneticum Scripturae Sinicae*.

The order and numbering of Callery are here preserved. He was the first to make a list of the phonetics, which he has embodied in his *Systema* published in 1841.

The order is that of the number of strokes, as in K'anghi's dictionary. But where the number of strokes is the same, it must be remembered that the strokes themselves take an order. This depends on the practice of Chinese caligraphy and school teaching. Gonçalves and Callery fixed the order for application to the arrangement of words in a dictionary. It is that order which is the basis of the arrangement adopted in the following list. The names and signs of the nine strokes in use are—1, *chu* 一; 2, *hwa* 二; 3, *keu* 丿; 4, *pie* ㇚; 5, *yi* 乙; 6, *kwun* 丨; 7, *kiue* 𠃍; 8, *ti* ㇚; 9, *na* ㇚.

The sound of the phonetic part of a character is an index to the sound of the words when the characters were first made.

To learn the primitive sounds, the losses sustained by letter changes, and by wearing away, and all additions made through the acquisition of new elements, must be carefully examined. This I have endeavoured to do in each case; and following the Mandarin pronunciation of the present day, will usually be seen the nearest approximation I have reached to the primitive sound.

When a phonetic has final *k*, *t*, or *p* in the dictionaries under a part of the examples, it is to be attributed to all the examples. The partial loss of such letter is to be ascribed to phonetic decay.

The modern final *n* and *ng* have both changed from *m* in a larger or smaller number of cases. They are here indicated in each instance.

Many phonetics have two or more sounds, which may be entirely unconnected or derived the one from the other. Thus *wu*, *hu*, *mu*, *wen*, are sounds all given to 96 *wu* "do not." They can be divided into three, *kot*, *mot*, *mon*. The first two have no connexion but in meaning. They are different roots. The last *may* be connected with the second by an ancient change from *t* to *n*.

If we look at phonetic 187 *mu* "mother," we find the sounds *mu*, *wu*, *meu*, all closely connected by interchange of letters. Here, then, is no likelihood of two sounds having been originally attached to the character.

Phonetics acquire a new sound when they are applied through resemblance in idea to write some word whose sound differs. Thus *wang*, *mong* 18 "to disappear," "be lost," is used in *hwang*, *kong* "waste, desert, vast," 217, on account of similarity of idea.

The guiding principle on which this chapter has been compiled is that anciently words like in their phonetic symbols were like in sound. This is at once recognized by every one in simple cases. Thus 彼 *pi* 2¹ "he," 皮 *p'i* 5 "skin," were written with the same symbol because their sounds were regarded as like.

We may proceed farther than this, and say that where difficulties occur in discovering similarity of sound, it is in every case due to the

¹ When in this list the numbers 1, 2, 3, 4, 5, 6, 7, or 8 occur after the modern pronunciation of any character, they are tone marks. Usually the old pronunciation follows them.

changes effected by time in the sounds of the words. Of this statement, the facts of the present chapter may be taken as proof.

It has been a chief aim throughout to obtain as nearly as possible an approximation, by the light of the phonetic signs, to the sounds given to the words at the time the characters were made.

There is a circumstance that can scarcely fail to strike the student. The limitation in area of the letter changes is very remarkable on account of the peculiarity of the Chinese syllabary. Thus in English the initials *k*, *t*, and *p* can take after them the letter *r*, and *k* and *p* the letter *l*. In Chinese, *t* can take after it *s* or *sh*. In English, *s* may precede *k*, *t*, or *p* at the beginning of a syllable. For example, scan, crumb, clan, plan, etc. The expansive power of English is as eight to two therefore as compared with the Chinese in regard to the prefixing or affixing a consonant to the radical initial in a syllable.

There is a similar lack of expansive power in the other parts of a Chinese syllable. Changes take place within a very small area, and can be reduced to a few simple principles. There are few known languages which are so limited as the Chinese in the faculty of syllabic development.

Through the four thousand years of its history since the invention of writing, the Chinese language has never been able to extend its syllabary after the fashion of the more richly developed types of speech to which in Europe we are accustomed.

The changes undergone by the syllabary within its very small circle of variation are registered in this chapter in an imperfect manner, with references to native authorities.

As a whole, the phonetics are here given as they are found in the modern writing, but an eye has been kept on the ancient forms.

LIST OF PHONETICS IN THE MODERN WRITING.

1. 乙 *yi*, 4, *kit*, second in the denary cycle. *K'it* in 38 *k'i*, "beg." Initial *t* deduced from the sound *kieu*, with RR. 142, 157, 167, and from 二 *ngit* in Kwy, R. ear. Perhaps also *tat*, as in *cha*, p. 150.

1a. 一 *yi*, 4, *tit*, "one." Tiechiu, *chek* 8, *it* 4. Also *hwa*, 8, *gak*, "a stroke."

1b. 丨 *kwun*, *kon*, a downstroke. Perhaps a contraction from 20.

1e. 丿 *pi, pit*. Found in 11, 13, 132, etc. First occurs in Sw. A contraction for some longer character.

1d. 丶 *chu, 4, tok or tot*, "a dot." *Tak, tok*, in pp. 29, 41, 42, 69, 129. *Tot* in 148 *shut*, with several radicals. See 53.

1e. ㇏ *fu, put*. The reverse of 1c. Sometimes *na, nap*.

1f. 丿 *kiue, 8, get*. Found in *kie* 37, *ya*, "tooth," 76. See 311 *sie*.

1g. 丿 *kiue, 4, kit*, "hook." Found in *kieu*, 16 *yue, ket*, "spear," 154.

1h. ㇏ *mi, mik or ming*. Found in 627.

2. ㇏ *k'au, 2, k'ok*. Found in 19, 21, *yü* 111, *hi* 194, *hau*, "sign," 236 *k'wa*, 241 *k'au* 427 *kik* 603 *ngok*, 731, 1006. Final *k* in 427, 603, indicates loss of *k* in the others.

2a. ㇏ *tse, 4, tak, ngat, gan or ngam*, "impending cliff." See for *tak* 140, 166; for *gan, ngan*, 512, 637; for *ngam*, 939, 1035. It is ideographic in 810, and may be so considered in many of those just enumerated. Also *yai, ngat*, 410.

2b. ㇏ *t'si, tsit*, "seven." Found in 74 *t'sie*.

3. 十 *shī, 8, zhap, dap*, "ten." *Chī, 4, tap*, "sap, juice," R. water. *Chen, tim*, "needle," R. metal. *Hip* in *hie*, "rule," R. water; and in *hie*, "to agree," R. mouth.

4. 丁 *ting, 1, tang*, "nail." Phonetic in 513, *dang*. The forms on old bells and vases are often only a dot or small black square.

5. 刀 *tau, 1, tok and tot*, "knife." *Tak* in the Odes, RR. sun, water. Tyt. Found in 160 *chau, tok*, "shine." *Tit* in 74 *t'sie*, "cut." *Kit* and *sit* in 567 *hie*.

6. 力 *li, 8, lik*, "strength." Found in 189 *yeu* "young."

6a. ㇏ *liu, lo(k)*, "ended." *Lio* in Kwy, RR. metal, boat.

7. ㇏ *fan, 5, bam*, "contain," "rule." Phonetic in *fan, bam*, 45, 127.

8. ㇏ *nai, 6, nak*, "then," "therefore," "thou," "it is so;" "milk," "breasts," R. woman. *K* is inferred from the meanings. See in 287 "milk" and "thou." Also *ning*. It is used in 564 *yiug* "full."

9. ㇏ *ki, "bench."* *Kik* in 309, *k'ek* "overcome" 487. *Kit* in 22 *ot*, 103 *ku, kot*. Also *she, tit*. See 777 *teu* and *she*, "place," 103.

10. 九 *kieu, "nine."* *Kuk* in Kwy, RR. 44, 32, 72, 157, 170. *Kuk* in the Odes, R. hole, III, where it rhymes with words in *k*. *Kik* in Kya, RR. earth, corpse, combined.

11. 匕 *pi, pit*, "spoon." Found in 108. *Bit* in Kwy, p. 108.

Pin, bim, "female," r. cow. The meanings, as well as the instances in Kwy, favour final *t*, which however is lost in modern Chinese dialects.

12. 人 *jèn, nin*, "man." Used ideographically in *wo* "lie down," with 臣.

13. 八 *pa, pat*, "eight." Found in 451 *fei* "not." But this is better derived from *fei* "fly."

14. 乂 *yi, 7, ngai, nga(k)*, "cut," "rule." Found in 16*a*, 306, etc.

14*a*. 入 *ju, 8, nip*, "enter." Found in 121, *artemisia*, r. grass.

15. 又 *yeu, 3, tuk*, "hand," "and," "another." *Shok* in 484, *dok* in 511. See 29, 69, 675, 681, 686. *Uk* in the Odes, *Tyt*. *Shut* in 103. Rhymes with *tik* 799, r. words, and with *k'ak* 309 in Odes. Ideographic in *she*, "place," 103; *sheu*, "receive," 447; *shat*, "kill," 778; *tsü*, "take," 417. In the last it is perhaps *tup*.

16. 𠂔 *kieu, kut*, "tie," "wrap up." Also *sheu, tut*, r. *p'u* (strike).

16*a*. 至 *si, tik*. Found in *t'ai* 186. See upper part of 360 *yi, dik*, and 237 *ch'i* 至, "arrive at." See 70.

16*b*. 凵 *kan, k'am*, "mouth of a pit or vessel." Found in *hiung* 109, where *m* has become *ng*. *K'am* in Kwy, r. hand. Phonetic in 151 *kan*, "sweet," and in *ham*, "hold," 444.

17. 卜 *pu, 4, pok*, "to divine." Also *fu, 3, pok*, as in *fu*, "to arrive at." rr. words, walk. Fall, r. man.

17*a*. 凵 *kiung, 1, kong*, "desert waste." Found in *k'üung* 206, which is the same word. The sound resembles that of *hiang* 280, which is also *shang*. See also 489 *kang* and 562 *hung*.

18. 亡 *wang, 5, mong*, "die," "disappear." Found in *hwang* 217, where it symbolizes "broad and desert vacancy," without connexion in sound, and in *wang, 5, mong* 488, where sound and sense agree.

18*a*. 小 *siau, 2, sok*, "little." *Shau* in 123 "few." *Sha* in 295 "sand." *Siau* in 380. *Shok* in 484, 707. Final *k* occurs in 380, 484, 407; and it may be concluded to have been lost in 18*a*, 123, 295.

19. 𠂔 *yü, gok*, "in," "at." From 2. *Yet* in Kwy, with r. rice, above inscribed in 𠂔. Final *t* from *k*. Same as 21 *yü*.

20. 干 *kan, 1*, "a shield." Phonetic in 261 *kien*, 364 *han*, 653 *kan*, 895 *kan*. Also in 1*b*, which is probably derived from it by contraction.

21. 于 *yü, 5, go(k)*, "in," "at." *Hu* in Kp, r. words, eye. Another form of 19.

21a. 井 *kung*, 1, *kong*, two hands held up respectfully. Found in *kung*, "together," 251.

22. 兀 *wu*, 8, *ngot*, "high," "a stool." Resembles in form and sense *ki* "bench" 9. From man and one.—Sw.

23. 大 *ta*, 7, *dap*, "great." Wasteful, r. heart. Load, carry a load, r. horse. *Tap* in Kwy with r. ear underneath, and this again is used as a phonetic with *p'i*, "skin," 170. *T'at* in Kwy, r. water. (*T* from *p*.) Found in *yen*, *dam* 413. Found in *cha* 529 with *to* "many" underneath, and with the sound *yip* in Kwy, rr. flesh, metal, eat, etc. See *to* "many" 265. Found in *jean* "soft" 527, and this phonetic is *liap* in Kwy with r. ear. These instances indicate final *p* in *ta*, "great."

24. 丈 *chang*, 6, 7, *dong*, "staff," measure of ten feet. The lower stroke to the right is a hand grasping the staff. Phonetic in 739 *shwang* "clear," "cold," "fresh."

25. 𠂔 *yi*, *tik*, "to shoot." *Dak* in 176. *Shak* in 225 and 799. *Yik* 4 in Ty. *Yik* 8 in Tsy, Yh.

26. 下 *hia*, 6, 7, *ge(t)*, "go down," "down." Japanese *kudari* "descend." Kw has one downstroke only.

27. 工 *kung*, 1, *kom*, "work." *Kong* in Kp, r. water. Found in *k'ung* "between" 250, *king* "straight down," the direction of flowing water 310, *k'ung* "empty" 384, *kung* "tribute" 646, *hiang* 827. Also in 321a, 1039, where final *m* is retained.

28. 土 *t'u t'o(t)*, "earth." Found in *chü* "arrive" 237, *lau* "old" 244, *li* "Chinese mile" 369. This last has final *k* in Kwy. See *ta*, 8, *dat*, 885; *t'ie*, *t'it*, "iron," 888. *Meu*, *mu*, "thumb," r. hand. See 369.

28a. 士 *shü*, 6, 7, *zhi(t)*, "scholar," "learned man." Found in 313. *T* in 814.

29. 寸 *t'sun* "inch." *Tok*, *shak*, *tsiak* in 681, 1019. *Zik* in 240, 491. *Nok* in 636. The likeness in 942 disappears in old forms. Yet we find *dzuk* in Kwy for 942 with r. gem. *T'sun* is the sound with the sense "inch." Found with the sound *lie*, 8, *lut* in 334. *Tsun* in 748, 854.

30. 才 *t'sai*, 5, *da(t)*, "power," "wealth," "materials." Also *pit* in Kwy, close up, hide, r. door.

31. 弓 *kung*, 1, *kong*, "bow." Found in *k'iang* 359. Much connected in meanings with 27.

32. 己 *ki*, 2, *ki(t)*, "self." Found in 331. Also *p'ei*, *p'ot*, R. earth.

33. 巳 *sī*, 6, 7, *zi*. *Dze* 6, and *dzek* in Odes.—Tyt. Nine to eleven A.M. To sacrifice, R. *shī*, announce.

33a. 尸 *shī*, 1, *tit*, "corpse." *Chī*, 5, *dit*, in 656; *chan*, *tan*, in 657, 671, 897, 833. *Kuk* in Kwy, R. nine (*kieu*). *K'ut* in 442 "crooked."

34. 刀 *jen*, 7, *nin*, "sharp," "edge of a knife," "patient," R. heart. Phonetic in 332.

34a. 𠂔 *yen*, 5, *din*, "walk slowly." Phonetic in 350 *yen*. See 141a.

35. 也 *ye*, 6, *dap*, "and," "also," final particle of simple indication. Found in 165 *yi*, *t'o* and in 510 *shī*, "give." A dental initial occurs in half of the examples. Final *p* is shown by the meanings which connect 35 with *t'o* "carry" 125, *to* "many" 265, *tso* "left" 136, and its kindred phonetics, *ye*, *yep*, "to draw," 289, and others. Final *p*, while lost in most examples, is preserved in 289 and some other phonetics.

36. 子 *tsī*, 2, *tik*, "son."

37. 孑 *kie*, 4, *kit*, "alone," "solitary." See 1f *kiue*, where the downstroke has the sound *kit*, and is perhaps contracted from 37.

38. 乚 *k'i*, 3, *k'it*, "to pray." Found in *k'i*, "breath," 89a and 664.

39. 乚 *to*, 4, *tok*, *t'ok*, "leaf," bud appearing above the ground, sprout. *Dzak* in 210, for which *dak* in Kp. Young girl, R. woman. *Dzak*, "house," R. 40, *mien*.

40. 千 *tsien*, 1, *t'sin*, "a thousand." To engrave, R. knife. To correct and reform, R. 162.

41. 勺 *cho*, 4, *tak*, "spoon," "draw water." *Tik* in Kp R. heart. Also *pok*, which occurs in *pau* "embrace" 168. *Yau*, *dau*, *dok* in 465. See 929.

42. 夕 *si*, 8, *zik*, *dik*, "evening." See 394 *ye* "night." From *yue* "moon," as seen at evening.

43. 彡 *shan*, 1, *sham*, "hair." Phonetic in *shen*, *t'sam*, 780. Perhaps also phonetic in 328, in 183, and in 829 *siün*, *dim*.

44. 久 *kieu*, 2, *ku*, "past," "long time." Final *k* is probable from the resemblance in meaning to 153 *ku*, *kok*, "ancient," and to 349b *kieu*, 6, 7 *guk* "old."

45. 𠂔 *fan*, 5, *bam*, "all." From 7. *Bung* in Kwy, RR. water, grass. Sw says that it is phonetic in *feng* "wind" 風, referring to the outside line.

46. 丸 *wan*, 5, *ngan*, "pill," "small globe." *H* often commences the sound. This is changed from *ng*.

47. 叉 *ch'a*, 1, *t'ap*, "fork." Meanings favour final *p*. Seize hold of. Cross way. Cross branches. Quiver *r*. leather, *kek*.

48. 川 *c'hwen*, 1, *t'on*, "streams." Originally the same as *r*. water in form.

49. 𠂔 *sin*, 1, "light in weight," "swift." Also *shü*, *si*, *sip*, *ship*, as in 899.

50. 女 *nü*, 6, *nok*, "woman." Found in 188, 287. The latter, *ju* "as" is *nok* in Odes, Tyt V.

50a. 𠂔 *yeu*, 1, *tok*, "small." Found in 189, 287a, *tik* 619, *t'suk* 620, *sok* 641.

51. 口 *k'eu*, 2 *k'ok*, *kok*, "mouth," any orifice. *Kok* in *kok*, "each," "every," 272; *ku*, *kok*, "valley," 338; *kau*, *kok*, "tell," 342; *kau*, *kok*, "high," 622; *ke*, *kek*, "to separate," 649; *kwok* "suburbs" 727. Evidence favours final *k* in 169, 194, 378, 153, 497, 441, 544, 306. *Gok* occurs in 330. *Kit* in *ki* "good luck" 243. *Gat* in *hai* "injure" 610 and in 262. By clear majority of instances the old final was *k*. *T* was formed from it.

51a. 𠂔 *kwo*, 1, *kak*, "kingdom." Final *k* occurs in 497, *r*. water, *hak*, "dried up," 794; *kwo*, *kok*, "kingdom." Also *hiung*, 1, *kong*, and the same in fact as 17a and 206, *kiung*, "waste." Also *k'wun*, *kon*, as in *k'wun* "confined in a circle" 377; *r*. wood inclosed, 499 *k'iün* "granary;" 702, *hwun* "boar."

52. 山 *shan*, 1, "mountain." Phonetic in *twan*, 606, which retains the old *t* that has become sibilated in 52. *Mam*, name of a place, *r*. stone. *Mam*, *r*. mouth. In the Wu dialect this last means give the breast. See in Kwy.

52a. 𠂔 *c'he*, 4, *t'et*. Found in *c'hu* "go out" 207, with sound *t'ut*, and in *kü* "crooked" 442, with sound *k'ut*. See 693, *chü*.

53. 斗 *teu*, 2, *to(k)*, "ten pints." Final *k* is inferred from 41, 1d, etc.

54. 方 *fang*, 1, *pong*, "square." Phonetic in 615. *Pong* in Kp, and is there used in spelling 475 with *r*. bamboo. But 475 never appears with initial *f*. Hence 54 was formerly pronounced with *p*.

55. 亢 *hang*, 5, *gong*, "neck," "strong," "sincere," "vestige," "tracks," "ditch," "resist," "boat," "greedy," with the appropriate radicals.

56. 文 *wen*, 5, *mun*, "literature," "the characters," "beauty." Phonetic in 830.

57. 卜 *pīen*, 1, *pīn*, "law," "method," "Rejoice," R. heart.

58. 允 *yīn*, *c'hen*, 5, *dim*. Phonetic in 398, and in *t'san* 813.

59. 火 *hwo*, 2, *kat*, "fire." Used in modern writing for *hwo*, *kap*, "associate," "partner," for which *kwo*, *kap*, 605, is usually employed. Possibly final *t* may be from *p*. But the Mongol is *gal* "fire" = *kat*. The phonetic value of 59 is *dik* in 352. Also *yen*, *dam* in 400, and in 398 as sometimes written.

60. 心 *sin*, 1, *tim*, "heart." Phonetic in 403 *tiem*.

61. 元 *yüen*, 5, *ngen*, "origin." Phonetic in *wan* "to finish" 294.

62. 井 *tsing*, 2, *tam*, "a well." Called *tam* in Kwy, with a dot in the middle. Also *keng*, 1, *kang*, "to plough," R. plough, R. field. The character was chosen to express ploughing because it represents the old division of land round each city in nine squares. From it comes the character *hing*, "punishment," 222, according to one etymology.

63. 夫 *fu*, 1, *man*, "husband." "Bran," R. wheat. "Hatchet," R. metal. "Support with the hands," R. hand. *Pak* in the Odes, Tyt V.

64. 云 *yün*, 5, *gun*, "say." "Cloud," R. rain. Initial *g* inferred from *hwun*, "soul," R. demon. In *yim* 764 it is not phonetic but ideographic.

65. 王 *wang*, 5, *gong*, "king," "feudal prince." From this come *k'wang* 223, 353, and *hwang* 574.

65a. 𠂇 *tai*, *ta(t)*, "bad." In Kw corpse below mouth. A new character used for one in the Li shu, where *pu*, "divine," takes the place of the horizontal line at the top.

66. 厽 *ngě*, *wei*, *ngék*. *Wak* in Kp R. *feu* "hill." See 267.

67. 𠂇 *tse*, 4, *tak*, "bent," "crooked." From 2a.

68. 反 *fan*, 2, *pan*, "turn over," "opposite." A hand with a covering radical.

69. 尤 *yeu*, 5, *tsieu*, *duk*, "excessive," "strange," "fault." Found in 803, which see for proof of *k* final.

70. 𠂇 *kung*, 1, *kong*, "arm." So called from its curved shape, which is represented pictorially by the two lower strokes. The two upper are one of the hand symbols. The lower part is found in *kung* "just" 116, and in *hung* "great" 156.

70a. 匹 *p'i*, 4, *p'it*. Numeral of horses. Forty feet of cloth.—Sw. A pair. To pair.—Kwy. Same as 161a *p'i*.

71. 不 *pu*, 4, *pot*, “not.” Found in *p'ei* 138, *feu* 308.

72. 犬 *k'uen*, 1, *k'on*, “dog.” Phonetic in 1033 *hien*. *T'ot* in 505 “sudden.” *Li* in 462 “crooked.”

72a. 開 *k'ai*, 1, *k'a(t)*, “to open.” The part inclosed is here the phonetic.

73. 互 *hu*, 6, 7, *gok*, “mutually,” “together,” “interchangeably.” Final *k* deduced from the meanings.

74. 切 *t'sie*, 4, *t'sit*, *tit*, “cut,” “important.” From 2b and 5.

75. 戈 *kwo*, 1, *kak*. See 303, 857a. *Gak* in 430, *huo*, “suddenly.”

76. 牙 *ya*, 5, *ngat*, “tooth.” The downstroke is *kit* in 1f. Found in *ki*, *kit* 776, where Kwy has *kit*. Also apparently *sie*, *da(t)* in *sie* 311. But here the true phonetic is *r*. 180 *dap*, and the true primitive final is *p*, as in *c'ha*, “erroneous,” *t'ap* 629.

77. 市 *fei*, 3, *pit*, “short clothing.” Lungs, sheep, shady, run. *Pat* in Kwy, RR. heart, hand, clothes. *Bat* in Kwy, *r*. foot. *Put* in Kwy, *r*. grass. Found in *p'ei*, “carry at the girdle.”

78. 支 *ch'i*, 1, *tik*, *tit*. Also *ki*, *giak*. *Giak* in Kwy alone and with *r*. cart. *Gi*, *gik*, with *r*. 60 on the left and *r*. corpse above it.

79. 𠂔 *mien*, 7, *min*, “dark,” a protection from arrows. Also *kai*, *kap*, “beg.”

80. 木 *mu*, 8, *mok*, “wood.” Also *hieu* in 278.

81. 予 *yu*, 6, *zut*, “give.” *Sü*, *chu*, *shu* are common sounds. Also *ye*, *r*. *li*, “a mile.” Mongol *yara*, “wild,” “desert,” retains in *r* the lost final *t*.

81a. 尹 *yin*, 6, *yi*, *tin*, “govern,” “rule.” See *yi* “he” 279, where 81a is phonetic.

82. 引 *yin* 6 *din*, “lead,” “guide,” “draw.” *Djin* in Kwy, RR. silk, flesh, eye. *Shin* with RR. words, arrow. *Shen* “to lead out” 196, is probably the same word.

83. 𠂔 *c'heu*, 2, *sieu*, *tok*, *nok*, “second in the cycle of twelve,” “one to three A.M.” *Niok* in Kp, *r*. reptile. *Nok* in Kwy, RR. heart, spear (*mau*), reptile, blood, water. Found in 730 *sieu* “be ashamed.”

84. 夬 *kwai*, 3, *kit*. Also *k'wai* 3, “quick,” *r*. heart. *Kiuc*, 4, *kit*, “counsel,” *r*. words.

85. 𠂔 *mu*, 8, *mot*, “draw from the water.” *r*. water gives the

sense submerge in water, die, disappear. A hand is seen taking something from the water.

86. 巴 *pa*, 1, *pak*, "would that!" "tail." Found in 459 *fei* "fat," the meanings of which indicate final *k*.

87. 乏 *fa*, 8, *bap*, "exhausted." Also *fan*, 3, *pam*, "float." Offend, R. dog. Also *pien*, 3, *pim*, R. hole, "bury." *Pung* in Kwy, R. west, R. *yen*, "cover." The letter changes are *p* to *m*, *m* to *ng*, and initial *p* to *f*.

88. 毛 *mau*, 5, *mok*, "hair of animals." *Mok* in Kp, R. wing, and in Kwy, R. eye. Rhymes with *yo*, *gak*, "music," in the Odes II, R. grass.

89. 午 *wu*, 6, *ngok*, "moon." For final *k* see 90 and the meanings.

89a. 气 *k'i*, 3, *k'it*, "breath." Same as 664. One stroke less gives the sense to "beg," "pray." It then becomes the phonetic 38.

90. 牛 *nieu*, 5, *nguk*, "cow." *Gu* in Amoy and Tiechiu. Phonetic in *kiai* "loosen" 902. Mongol *uher* "cow," where *h* stands for the lost *k* in the Chinese word.

90a. 壬 *jén*, 5, *nim*, the ninth in the cycle of ten. Also *t'ing*, 5, *dam*. Phonetic in *t'ing* 341, *c'heng* 373, *sheng* 886. See 1037b, 282, 448.

90b. 丰 *feng*, 5, *pong*, "abundant," "beautiful in face." Phonetic in 339, 348, 401, 1021, 774, and perhaps in 452.

91. 夫 *yau*, *kok* or *tok*. Final *k* with R. water. See 162, 378, *ngok*, 845 *k'iau*, *k'ok*, "bridge." It forms the upper part of 845, and thus we might recover initial and final *k*. Note, however, that in old forms of 845 the upper part differs. With R. bamboo it is *siau*.

92. 𠂔 *pu*, 4, *pok*, "beat," and as in 牧 *mu*, *mok*, "to tend as a shepherd," R. cow. *P'ok* in Kwy, R. fire.

93. 丹 *tan*, 1, *nam*, *tam*, "red," "elixir of life," "red oxide of mercury." *Nam* and *tam* in Kwy, but the dot within becomes there a horizontal stroke. *Dung* in Kwy, R. *sham* 59.

94. 匀 *yün*, 5, *kiün*, *kun*, "even," "smooth." The outer part is phonetic in *siün* 264.

95. 月 *yüe*, 8, *get*, *nget*, "moon."

96. 勿 *wu*, 4, *kut*, "do not." Phonetic in 466, *hu*, 4, *kut*, "suddenly." Also *wu*, *mut*. Also *wen*, *mun*.

97. 及 *ki*, 8, *gip*, "reach to," "arrive at." Also *cha*, *sa*, 4, *sap*,

with RR. hand, dog, words, leather (*kek*). The upper curve is wanting in some old forms.

98. 欠 *k'ien*, 3, *k'im*, "to owe," "be deficient." Also *c'hui*, *t'o* "blow," R. mouth. It is with reference to this sound that Sw says 98 is phonetic with R. fire.

98a. 勾 *keu*, 4, *kok*. See final *k* in 458, 562. Also *hung*. See 908.

99. 斤 *kin*, "hatchet," "a pound weight." Also *si*, *she*, *tit*, as in *che*, "break," 326; *sä*, "that," 823. Phonetic in *hin*, 468.

100. 升 *sheng*, 1, "rise upward." Agrees in sense and sound with *shang* "go up," *c'heng* "to present" 373, and other kindred words.

101. 戶 *hu*, *go(t)*, "door of a house." Found in *heu* 268, *k'i* 463, *hu* 769. But in Kwy 101 with 1 below it is *ok*. Other grounds for a lost *k* are the meanings to "meet," "union," as in 167. Other grounds for final *t* are found in the shape of PP. 442, 760, *kut*, *wei*.

102. 爪 *chau*, 2, *to(k)*, "nail," "scratch," "comb." See 449 for the contracted form.

103. 𠂔 *shu*, 5, *shot*, "long spear." The sound is shortened to *yi* in 737. 𠂔 2 *kot*, "goat," R. sheep. A form like it is found in *kia* "false" 549. Also *sham*, RR. knife, grass. Found in 670a *yin*. Also *yik*, "pestilence," R. sickness.

104. 屯 *t'un*, 5, *don*, "assemble," "heap," "generous," "bud," "pure." *T'on* in Kp, R. fire.

105. 化 *hwa*, 3, *kap*, "renovate," "change in nature and appearance." Mong. *hobilho* "to be transformed." Flower, R. grass. "Goods," "merchandise," R. shell money. "Boots," R. leather (*kek*). The other *hwa*, "flowery," 860, has final *p* with several radicals. Final *p* is therefore inferred in 105.

106. 氏 *shĭ*, 6, 7, *dik*, "family name," "tribe." Also *k'i*, *gi(k)*. *T'ik* in Kwy, R. words. See *tĭ*, "low," 174, and R. 83.

107. 仰 *yang*, 5, *ngong*, "look up," "look up to." Also *yi*, *yik*, RR. wood, hand.

108. 比 *pĭ*, 2, *pit*, "compare." Formed of two spoons, 11, used in comparing. *Bit* in Kwy. Phonetic in *pĭ* 354, 685.

109. 𠂔 *hiung*, 1, *kong*, "cruel." From 16b *k'am*, which is here phonetic.

110. 今 *kin*, 1, *kim*, "now." Phonetic in *ham*, "take into the mouth," 356, in *tim* 379, in *niem* 477, in *t'am* 779, in *k'im* 808a, 909, 764 *yim*, and in 478 gold.

111. 兮 *hi*, 5, *gik*, "Ah!" A final particle in poetry. From 19.

112. 分 *fen*, 1, 7, *pun*, *bun*, "divide," "division." The two upper strokes mean parting and those below are the knife which effects it. *Pan* in Kwy, r. bird.

113. 介 *kiai*, 3, *kat*, "great," "firm," "help." *Kot*, *gut* in Kwy, rr. stone, heart, bone, earth.

114. 父 *fu*, 6, 7, *bo*, "father." *Fu*, "stewing pan," r. metal, is also in Fy exchanged with 514 *fu*, *bok*, r. metal, as if *fu*, "father," was also anciently *bok*.

115. 爻 *hiau*, 5, *gak*, "imitate," "join," "cross." *Kok* in Kwy, r. cart. See 14.

115a. 从 *t'sung*, 5, *dom*, "follow." Abridged from *t'sung* 771, "follow." *Lim* in 911.

116. 公 *kung*, 1, *kong*, "just." First of the five titles of hereditary nobility. Formed from part of 70 by resemblance in sound. See 156. Also *sung*, *tung*, rr. word, words, etc. As such it is phonetic in *sung* 434 and in 690 *weng*. *Sim* in Odes Ty, where it rhymes with *sim*, "heart," and *feng*, "wind."

117. 允 *yun*, 6, *dun*, "assent to," "nod the head." *Zhun* or *dun* in Kwy, r. mouth. Compare 359. From 目 and 人.—Sw.

117a. 内 *jeu*, 6, *nieu*, *nok*. *Tok* in 577. Picture of the foot of a wild beast trampling on the ground. In Cw three strokes only.—Ctt.

118. 牀 *t'siang*, 5, *dong*, "bedstead," "wooden support or frame." Accusation, r. dog. So called because written on an oblong tablet. Used in 783, 361, 438 *tsang*, "hide."

119. 止 *chī*, 2, *tik*, "to stop." *T'sī*, *t'ik* in 191. The lower part of 593 and 773 is like 119 in form and sound. *Lik* in 993. It is only in the modern form of *c'hī*, "teeth," r. 211, that 119 appears to be phonetic. It is not in old forms.

120. 白 *jī*, 8, *nī*, "sun." Also *hu*, *got*, rr. hand, water. Mong. *nara* "sun."

121. 內 *nei*, 7, *nī*, "within." From *ju*, "enter," 14a. *Nap* in Kwy, r. fish. Also *nat* in Kwy, rr. flesh, wolf, etc. Final *t* from final *p*.

122. 中 *chung*, 1, *tom*, "middle," "strike the middle." Mong. *domda* "middle." Same as *yang*, "middle." Y has taken the place of *t*. Phonetic in 323 *sung* "elevate," "fear," etc.

123. 少 *shau*, 2, *sho*, *shok*, "few." *Mio* in Kp, R. wood. "Moment." For *k*, see 776*b*, 380, 484. See 18*a* *siau*.

124. 宁 *chu*, 6, *to*, *tot*, "roofed tablet," "space between the outer screen and door." Clear, R. water. Winding sheet, R. napkin.

125. 宅 *t'o*, 5, *da*, *dap*, "carry." Stone roller, R. stone. Camel, R. horse. Cake, R. wheat. Bundle of silk threads, R. silk. Rudder, R. boat. She, "snake," R. reptile.

126. 穴 *hiue*, 8, *git*, "hole," "pit."

127. 汎 *fan*, 5, *bam*, "overflow." Also *bam* in Kwy with p. 452, *ping*, R. water. From 7.

128. 立 *li*, 8, *lip*, "stand." *Lap* in Kya with RR. hand and grass combined. Also *ts'ip*, *shap* in 388, *t'sie*, "concubine." Found in *wei* 349, *yü* 590.

129. 主 *chu*, 2, *tok*, "lord." *Tok* in 419 "poison." *Su* for *sok* in 634 "plain," *che* for *tak* in 735 "chastise." See 850 *tsiau*.

130. 玄 *hiüen*, 5, *gun*, "dark." Silk is probably used as suggestive of colour. Phonetic in 725 and perhaps in 618.

130*a*. 市 *shī*, 6, 7, *zhik*, *dik*, "market." *Tsī* in 180 "sister." *T'sī* 249 "thorn," "choose," "a bundle of leaves or sticks." *Si*, 8, *zik* in 617*a* "mat."

131. 永 *yung*, 6, *dong*, "eternal," "long." Same as *c'hang* "long" 402 in regard to meaning. *T'ung* in Kwy, R. sun. Also *hung*. *Yung*, to sing, RR. mouth, words. In explanation of the form, notice that water bubbling up is called *yung*. See under 327.

132. 必 *pi*, 4, *pit*, "must." Also *bik*, "once." Found in 708. *Mit* with R. cover, *mien*. It occurs as *pik* in Kwy, RR. 182, wind, 31, 109.

132*a*. 示 *shī*, 7, *dī*, "announce," "divine intimation." Found in *tsi*, "sacrifice," 768. *Nat* in 414.

133. 平 *p'ing*, 5, *bang*, "even," "flat." Criticize, R. words.

134. 未 *wei*, 7, *mit*, "not yet." *Mit* in Kwy, R. rice. Savour, R. mouth. *Mei*, "younger sister," R. woman. Dark, R. sun.

135. 末 *mo*, 8, *mot*, "end of a thing," "saliva," "flour," "to obliterate." A sort of turban. Picture of a tree, with a stroke to denote its top twig.

136. 左 *tso*, 2, *tsap*, "left hand." Found in 522, 629 *c'ha* "err," 883 *sui* "follow."

137. 友 *pa*, 8, *bat*, "pluck up." See 322 *p'ok*, for likeness in shape.
138. 丕 *p'ei*, 1, *pit*, "great." Other meanings: sun-dried bricks, fear, full, foetus, strong. From 71, *pu*, *pot*, "not." See 71.
139. 右 *yeu*, 7, *duk*, "right hand," "assist." *Jo*, *niok* in 587, "if." *Ni*, *nik* in 745 "hide." From hand and mouth.—Sw.
140. 石 *shĭ*, 8, *zhak*, *dak*, "stone." Weight of 120 lbs.
141. 布 *pu*, 3, *pot*, "cloth." That which is spread out. To spread out. Final *t* is inferred from the meanings. Compare them with 155 *fu*, etc.
- 141a. 延 *yen*, 5, *din*. The phonetic here is the right-hand portion. It is phonetic in *yen*, *din* "prolong," 350, *tien*, *din* 382, and in *siuen*, *dzun* 716.
142. 正 *cheng*, 1, 3, *tam*, "correct." Subdue, r. 60. Phonetic in *ting* "to fix" 382, which see.
143. 去 *k'ü*, 3, *k'op* 90. Final *p* occurs in one-third of the examples. Also *fa*, *pap*, "law," r. water. Found in *kai*, *kap*, "to cover" 645. In 317 *k'io*, *ku*, "valley," 338 should rather be written when the final is *k*, as with rr. heart, flesh, man. But when *p* is the final, r. mouth, reptile, this phonetic is correct.
144. 巨 *kü*, 6, 7, *gut*, "great." *Gut* in Yp, r. bow, *kung*. Found in 797 *kü* "canal."
145. 可 *k'o*, 2, *k'at*, "may be," "can." Perhaps *k'ak*, for the Mongol has *gagwei* used exactly in the same way, "you may," "it may be." Found in *k'i* 408 "strange," and in *ko*, *ka*, "elder brother," 650.
146. 丙 *ping* 2, "third in the cycle of ten."
147. 圀 *tsa*, 1, *tap*, "round." In Kwy the bounding line is wanting except the part at the top.
148. 朮 *shu*, 8, *zhut*, "glutinous millet," a kind of edible root. Timid, r. heart. Method, r. walk, *hing*. Formed from *mu*, "wood," with 1d phonetic. See Kw form.
149. 本 *pen*, 2, *pun*, "root." Phonetic in *pen* 528. Picture of a tree with its root.
150. 札 *cha*, 1, *tat*, "slip of wood." Right-hand part same as 1.
151. 甘 *kan*, 1, *kam*, "sweet." From 16b *k'am*. See 109. *Mam*, "old woman," in Kwy, r. woman.
152. 世 *shĭ*, 3, *shap*, "age," "thirty years." Generation. Formed by the character for "ten" thrice written. Also *sit* by change of *p*

to *t*. Found in *ye* "leaf" 542. Final *p*, lost in 152, is uniformly preserved in numerous examples under 542.

153. 古 *ku*, 2, *ko*, *kak*, "ancient." *Hak*, *gak* in 497. Found in *kü* 441, *hu* 544.

153a. 戊 *wu*, 7, *mu*, "name of the fifth symbol in the denary cycle." Still called *meu*, with *r*. grass. Found in 982 *mie*, *mit*.

154. 戔 *yue*, 4, *kit*, "javelin." See 1*g kit*, the hooked downstroke, which is the phonetic element in 154, the right portion being *kak* also "javelin." Initial *k* is recovered from the sound *het* in *Kwy*, with *RR.* 46, 85, 124, 157.

155. 弗 *fu*, 4, *pot*, "not," "opposed." Like, mallet, strike, resist, overflow, boil, waste money. From *pat* "eight" 13. This root for the negative seems to take its origin from *separation* as signified in the character for eight.

156. 弘 *hung*, 5, "great." Both parts are phonetic. See 31, 70, 116. The right-hand part is a picture of a bent arm, called from its curved shape *kong* 70.

157. 尼 *ni*, 1, *nit*, "peace." Name of the hill near which Confucius was born. *Nit* in *Kya*. *Nit* in *Kwy*, *r*. sickness.

158. 司 *sī*, 1, *sik*, "oversee." *Sik* in *Ta tai li*. *Tyt I*.

159. 民 *min*, 5, "people." Use strength vigorously, *r*. strike, *p'u*. Destroy, *r*. water. Sleep, *r*. eye. Another phonetic is formed with *r*. strike, *p'u* on the right.

160. 召 *chau*, 1, *to*, *tok*. From 5. Rhymes with 978 *yak* "music," and other words in *k* in *Odes*, *Tyt II*. *RR.* sun, fire, water,

161. 加 *kia*, 1, *kap*, "add." The left part tripled is read *hie*, 8, *gip*, 659. Senses the same in *kap* 304.

161a. 𠂔 *sü*, *sok*. See 553, 593. In 593 *djik* occurs in *Kwy*. Also *p'it* = 70a. See 141a *dien*.

162. 𤝵 *hu*, 5, *gok*. Final *k* inferred from 784, where 162 is phonetic with *hu*, *kok*, "tiger" 487. Compare *hi*, the poetical final particle 111.

163. 失 *shē*, 4, *tit*, "lose."

163a. 矢 *shī*, 1, *shik*, "arrow." Found in *yi*, *dik*, 矣 360, *chī* "know" 454, *tsuk* 717 "tribe." *Tik* in 454, *chī* "know" in *Kwy*, *r*. water, and *t'ik*, *dik*, *r*. to see, *kien*. *Tit* in 163, and in *tsi* "sickness" 616, *yi* "shade," "heal," 737. Probably in these cases *t* is changed from an earlier *k*.

164. 生 *sheng*, 1, *shang*, "to produce," "live." Phonetic in *sing* "star" 595, and in 835 *lung* "flourishing."

165. 𡵓 *yi*, 5, mountain tribes in Kwang si. *T'o*, *dap*, "stone roller," R. stone. From *ye*, 6, *dap* 35. Rudder, R. boat.

166. 𠂔 *cha*, 4, 8, *tsak*, *dzak*, "suddenly." *Tsak* in 611. Narrow R. hole. Yesterday R. sun. Do, make R. man.

167. 禾 *hwo*, 5, *gak*. *Ngwei* in 457. *Lik* in 993. *Sieu*, *tok* in 343. *Shuk* in Kwy R. 162. For final *k* see 978, *yo*, *gak* "music." *T'ok* in 343a in Kwy, RR. words, bird, hand. *Li* in 344 for *lik*=*sik*, "interest for money." *Tsieu* for *tok* in 560. *Su* for *sok* in 998.

167a. 用 *yung*, "to use." See 327.

168. 包 *pau*, 1, *pok*, "bundle," "to embrace." *Pok* in Kwy, RR. rain, horse, gourd, bone, hole. *P'ok* in Kwy, RR. 177, 182. From 41.

169. 句 *kü*, 3, *kok*, "sentence." *Kik* in Kwy, R. grass. See 330, 458, 562, and 98a.

170. 皮 *p'i*, 5, *be(t)*, *ba(t)*, "skin," "skin with the fur on." Exhausted, broken, to suffer, robe, he.

171. 𠂔 *ch'e*, 4, *t'ak*, "break off," "blame." *Sik* in 433. In modern writing it has become like *kin* "hatchet" 99 in shape, the hatchet being used in the action of breaking or punishing. *Tit* in 326, *t* being changed from *k*.

172. 瓜 *kwa*, 1, *ku(k)* or *ku(t)*, "melon," "gourd." *Kut* in Kwy, R. grass, but attended by *kit* "luck" 243, which may be the source of final *t* in that example.

173. 冬 *tung*, 1, "winter." Pain, R. sickness. *Chung* "end," R. silk. The upper part is phonetic in 423 *ling*, 835 *lung* "flourishing," 776 *t'sung* "hearing clearly," 582 *tsung* "glad."

174. 𡵓 *ti*, 2, *tik*, "bottom," "low." From *shī* phonetic.

175. 昂 *mau*, 6, *mo(t)*, "six A.M.," "to negotiate." The phonetic is without R. sun above. Also *lieu*, 5, *dut*, as in 673, "willow," "to touch."

176. 代 *tai*, 6, 7, *dak*, "generation," "instead of." From 25. *Tek* and *dek* in Kwy, R. 154. *T'ek* in Kya, R. reptile.

176a. 自 *tsi*, 6, 7, *dik*, "self." *Sik* in 676. *Cheu*, *t'ok* in 677. *Hieu*, *kieu* in 677. See 411.

177. 丘 *k'ieu*, 1, *k'uk*, "hill." For final *k* see the lower part of 857 *hü*, which is 177.

178. 付 *fu*, 3, *pot*, "to give." Bubbles, rotten, boat, strike, near. Phonetic in 393. Final *t* deduced from meanings.

179. 白 *pe*, 8, *bak*, "white." Phonetic in 230, 473, 475.

180. 弟 *tsi*, 1, *tik*, "sister," *r.* woman. From 130*a*. See 249 "thorns," 617*a* "mat." Note that "younger brother" is *dek*.

181. 半 *pan*, 2, "half." The verb "to cut in half" is *p'an*, and in this the noun "half" finds its origin.

182. 令 *ling*, 7, "command." *Lien* in Kwy, *rr.* heart, rain. Rhymes with final *n* seven times in the Odes. *Ng* for a more ancient *n*.

183. 珍 *chen*, 2, *tin*, "tangled hair." Precious, *r.* jade, metal. Shine, *r.* sun.

184. 合 *yen*, 6, *dun*, "marsh among mountains." *Zhun* in Kwy, *r.* boat. Compare the upper part of 386*a*, 396, 802, 879. From mouth, and water breaking its bounds.—Sw.

185. 弁 *pien*, 7, *ban*, "helmet." Picture of the object.—Sw. From *p'an* "take hold of," as that which holds the hair.—Yp. From *ban* "great," as that which gives a dignified appearance.—Comment on Yi Li. The *pien* was a hat used in the Cheu dynasty.

186. 台 *t'ai*, 5, *dat*, "terrace." Same as 945, where the parts indicate final *t*. Hai, *ga(t)* is also found.

187. 母 *mu*, 6, *mo(k)*, "mother." Phonetic in *mei* "every" 340, and final *k* is found once in Kwy with this phonetic and *r.* earth.

188. 奴 *nu*, 5, *nok*, "slave." From 50, woman. See 287 and 50 for proof of *k*. In Kw, instead of *yeu* on the right, we find 人 on the left.

189. 幼 *yeu*, 3, *tok*, "young." Final *k* is inferred from 620 and 641. Initial *t* is inferred from 634, 641, 619, 620. See 287*a*, 619, 50*a*.

190. 占 *chan*, 1, *tam*, "to divine," "occupy." Also *tie*, *tip*, *rr.* heart, foot, etc.

191. 此 *t'si*, 2, *t'ik*, "this." From 119 *ch'i* "stop."

192. 旦 *tan*, 3, or *ta*, *tat*, "dawn." Phonetic in 264, 503, 879. The stroke below is the horizon.

192*a*. 目 *kü*, *kok*. Found in 490, 1023, 1034. Also *mok* "eye," of which our phonetic is a picture.

193. 且 *t'sie*, 1, *t'ik*, "and further." *Tsik* in Kwy, *r.* grass. *Chu* for *dok* in 370.

194. 號 *hau*, 7, *gok*, "signal." The five strokes on the left are

the phonetic. From 2. The left-hand part is 487, and may be exchanged for RR. mouth, wood, mountain, etc.

195. 甲 *kia*, 4, *kap*, "first bursting bud of plants," "coat of armour," "shell," "covering." In *Kw jen* "man" is above.

196. 申 *shen*, 1, *shin*, "extend," "stretch," "second time." The root is *tin*, *tan*. Phonetic in *din* 425. Same as 81*a*, 82.

197. 𠂔 *kwa*, 2, *ku(t)*, "cut flesh from the bones." Staff, R. wood. To kidney, R. hand. *Kwa* is not a classical character. It first occurs in *Yp*.

198. 兄 *hiung*, 1, *kong*, "elder brother." From 206 and 51*a*. Also *tok*, RR. announce, wood. *King* in 309.

199. 只 *chī*, 4, *tit*, "only." Cart ruts, R. cart.

200. 央 *yang*, 1, *tong*, "centre." Same as *chung*, 122. Phonetic in *ying* "flourishing" 588.

201. 田 *t'ien*, 5, *din*, "cultivated field." Also *sĭ*, as in *sĭ* "think" 600. *Wei* in 601, 602. *Lei* in 763, 881, 985, 1037*a*. *Lü* in 917, 981. Since *s*, *l*, *d* are interchangeable letters, these nine phonetics may be all derived phonetically from 201. Final *t* changed formerly to *n*.

202. 由 *yeu*, 5, *dok*, "from," "cause." Fife, R. bamboo. Same root as *tsi* "from" 自 176*a*.

203. 冉 *jen*, 6, *nim*, "gradually." Also without the middle vertical *nim* "to carry." Picture of the act.

204. 冊 *c'he*, 4, *t'ak*, list on a tablet, or on a bundle of slips of wood. Also *shan*, 1, *tan*. Altering *t* to *l* it appears as *lun* in 480. *L=sh=t*. Like *tien* 500. See *t'ien* "field" 201. The slips of wood are tied together by a string, which is represented by the long horizontal stroke.

205. 四 *sĭ*, 3, *si(k)*, "four." Also *hik* R. man. Also *chī*.

206. 同 *k'ung*, 2, *k'ong*, "desert." From 17*a*, if that phonetic is not rather contracted from this. Meanings: full, robe, sincere, flame, wide, cold, distant.

206*a*. 皿 *ming*, 6, "vessels of porcelain." Phonetic in *meng* 445, and in 958 *meng* "dream."

207. 出 *c'hu*, 4, *t'ot*, "go out." From 52*a*, "plants budding." Found in 442 *k'ot*, which indicates that *k'ot* is also a phonetic value of 207.

208. 以 *yi*, 2, *yit*, "in order that." Phonetic perhaps in *kwan* "magistrate," 386. Note that 208 has final *n* in the Tiechiu dialect.

208a. 𧈧 *ni*, 8, *ngak*. *Tok* in 630. *Kit* in 630a, 810. *Ngak*. *ngiak* in *Kwy*. RR. reptile, silk, mouth, and R. 162.

209. 字 *tsi*, 7, *dzik*, "written characters." Sheep, R. sheep. From *tsi* 36.

210. 宅 *tse*, 8, *dzek*, "house." *Dak* in *Kp*.

211. 安 *ngan*, 1, *an*, (*t*)*an*, "rest." For initial *t* see the meanings. Lower part phonetic in 533.

212. 亦 *yi*, 8, *yik*, *dik* "also." *Tsik* "vestige," R. foot.

213. 衣 *yi*, 1, *yi(t)*, "clothes."

214. 交 *kiau*, 1, *kok*, "join together." *Kak* in *Kwy*, R. cart. Also in *Odes*.—*Tyt*.

215. 充 *c'hung*, *t'ong*, "fill." Take the position of, fill the post of. Same as *tang* 914, in respect to meaning and ultimate sound. For shape, see *kung* "just," also *sung* 116.

216. 亥 *hai*, 7, *gak*. From 14. Nine to eleven P.M. *K'ek* "cut," R. knife.

217. 荒 *hwang*, 1, *kong*, "waste," "wide." From 18 *mong* "die," "wide," "blind." The resemblance is in sense and shape of the symbol, though not in the sound. The three lower strokes represent water, a frequent accompaniment of desert spaces. See 699.

218. 羊 *yang*, 5, *dong*, "sheep." The initial *d* appears as *t*'s and *dz* with RR. words, etc. Phonetic in *yung* 729, *yang* "nourish" 969, *t'sung* "gathered together" 1017a.

219. 卷 *kiüen*, 3, *kon*. The same phonetic as in *kiuen* 453. The radical below may be changed for various other radicals. Picture of the hands rolling something up.

220. 米 *mi*, 6, *mi(k)*, "rice."

221. 次 *t'si*, 3, *t'ik*, "in order," "rank," "second." Found in 518. *Tsik* in *Kya*, R. reptile, with R. *pei* "shell money" underneath,

222. 刑 *hing*, 5, *gong*, "punishment." In *Kh* it has two forms, one derived from *tsing* "well" 62, and the other from 261, *kien* "join hands."

223. 匡 *k'wang*, 5, *gong*, "basket." Other meanings are fear, deceive, urge. Bony cavity of the eye. Door frame. From *wang* 65.

224. 戎 *jung*, 5, *nong*, "military weapon." "You" as in Shanghai dialect *nung*. "Great."

225. 式 *shì*, 4, *shak*, "rule," "measure." From *yi* "throw" 25. Root the same as *tu*, *dok* 度. *T=sh*.

226. 夷 *yi*, 5, *dik*, "eastern barbarian," "destroy." *Di*, *dik* "brother," in 301. *T'it* in Kwy, p. 226, r. metal. From r. great and r. bow, as suggestive of eastern men. Compare 弔 *tiau*, written with *kung* "bow," and one straight downstroke through it, and called *tik* in Kwy r. 162. *T'e* in Kya, r. water.

227. 灰 *hwei*, 1, *ku(t)*, "ashes." From hand and fire.

228. 亘 *keng*, 1, *kang*, "constant." In Kh. there are two explanations of the shape; (1) from 273 *cheu* "boat," between the two strokes of *rī*, *er* "two;" (2) from *yue* "moon" 95, and *rī* "two."

229. 列 *lie*, 8, *lit*, "order," "arrange." From 65a. Same root as *lū* "tubes" 律, and all those words called *lu*, *lut*, which are written partly with 田, and have the idea of "arrangement."

230. 百 *pe*, 4, *pak*, "hundred." From 179 *bak* "white," phonetic, and — "unity."

231. 有 *yeu*, 6, *guk*, "have," "there is." *Guk* in Kwy in four words. Rhymes in the Odes with six words in *k*, r. man.—Tyt I.

232. 而 *rī* (*er*), 5, *nī*, "and," "and further." Shame, *nok* in Ty, r. heart.

233. 成 *c'heng*, 5, *ding*, "make," "complete."

234. 存 *t'sun*, 5, *dzun*, "remain," "keep under protection," "place in safety."

235. 戌 *sū*, 4, *sut*, 7 to 9 P.M. Also *hū*, *kut*. *Kut* in Kwy.

236. 夸 *k'wa*, 1, *k'ok*, "boast." From 19 phonetic and 大.

237. 至 *chī*, 3, *tik* and *tit*, "arrive at a place," "to." Rhymes with final *k* in Odes II. *Tit* in more than twenty words. Found in *tau* "arrive" 415, *chī* "to cause" 639, *t'ai* "terrace" 945.

238. 耳 *rī* (*er*), 6, *nīp*, "ear." *Niak* in Kp r. eye. *Top* in 314. *Tsat* in 417. *Tsip* in 599. *Nong* in 694. *Dzīp* in 941. *Shep*, *nīp* in 1018.

239. 圭 *kwei*, 1, *kwa*, *kuk*. Sceptre made of a precious stone. Cassia, r. wood. Women's apartments, r. door. So named from cassia. Deceive, r. words. *Yai*, *ngak* in 410, *Kwa*, *kak* in 421. See 422 *kwei*, 316, 346, 428.

240. 寺 *sī*, 6, 7, *zik*, *dek*, "official apartments," "monastery." *T'e*, *dek*, r. cow. *Shī* 5, *dik*, "time," r. sun. From 29, which has final *k*. *Tek* in Kya, r. wood.

241. 考 *k'au*, 2, *k'o(k)*, "examine," "old." Beat, r. hand. From 弓, 2, as phonetic. Kw has 2 on the left and *fan wen*, r. 66, on the

right. A father after death is styled *kau*. *Lau* "old" is ideographic in this character.

242. 載 *tsai*, 3, *tak*, "to load," "carry." R. cart on the left below may be exchanged for several other radicals. *Tsai* and *tak* in the Odes, Tyt. Also *tat*.

243. 吉 *ki*, 4, *kit*, "good luck." The root the same as *hi* "joy" 818. Here 243 is found as a phonetic.

244. 老 *lau*, 6, "old." See *t'u* "earth" 28. Picture of hair.

244a. 卉 *hwei*, 2, *kit*, "flowers." *Ngot* in Kwy RR. mouth, tree. In Kw R. 45 *c'he* "sprout," thrice written.

245. 宣 *siuen*, 1, *son*, "promulgate." The cover radical *mien* is not here part of the phonetic. It goes to make up phonetic 503 *siuen* "promulgate," which see, Phonetic 245 is also *hwan* "strong," with R. wood. Anciently 回 was used instead of 日. Also *yuen* "low wall," R. earth.

246. 吏 *li*, 7, *lit*, "servant." To send, to use, 使 *shī*, 2. Historiographers were called 史 *shī* without the upper stroke. The first historiographer was appointed in the reign of Hwang ti. T'sang kie, inventor of writing, was the man. The bottom stroke was formerly 又, i.e. a hand grasping something, viz. the symbol of office pictured in the upper part of the character.

247. 西 *si*, 7, *sik*, "west." Same as *lok* "fall." *S=l*. Also *sha*, *shen*. *Yeu* in 324. *Tsieu* in 324, R. water. *Yeu*, *t'sieu* in 581. In 324, R. dog, *yeu* "like"=287, 587, *ju*, *jo* "like." In 651 *lit* "chestnut," p. 247, began to appear in the Sc. In the older Lw it is not seen. See 722 *lok* "deer," 826a *sok* "millet," 1026 *lik* "bright." Final *k* in 826a indicates final *k* in all.

248. 匣 *yi*, 6, *git*, "cheek." Also *yai*.

249. 束 *t'si*, 4, *shak*, *t'ik*, "thorns." See 323 *shok* "bind." *T'sik* in Odes, Tyt xvi, R. knife. Picture of a tree bound round with a wisp (*mang*) of straw.

250. 𢶏 *k'ung*, 2, *k'om*, "embrace." Lest, hold in the hand, firm. From *kung* "work" 27. Same as *yung* 876 "embrace," R. hand. The right-hand three strokes are found with p. 614 *kiung* "lonely," "sad." See *chu* 836.

251. 共 *kung*, 7, *gong*, "together." *Kuk* in Kwy, RR. hand, cart. Two clumps or sprigs of grass above. Two hands below.

252. 聿 *yü*, 8, *ut*, *dut*, "obey," "writing brush." *Lü*, 8, *lut* in

569, tubes used for measuring. Used ideographically with sound *pit*, and R. bamboo, for "a pencil of hair."

253. 貝 *ken*, 3, *kin*, "firm." *Ngin* "silver," R. gold. *Ngen* "eye," R. eye. *Hen* "hate," R. heart.

253a. 粥 *yü*, 4, *tok*. In the middle R. rice may be changed for other radicals. Also *bit*. *Nok* "weak" in 655.

254. 羽 *yü*, 6, *yi*, *tik*, *kik*, "wings." Also *hit*. *Lieu*, *lok*, and *kiau*, *kak* in 763. *Ti*, *tiau*, *tok* in 948. Also *hit*, where *t* may come from *k*. *Hu* 6 in Tsy, Lp.

255. 丞 *ch'eng*, 5, *díng*, "present," "receive." To offer with joined hands. To receive with joined hands. Lift up, R. hand. Go up, R. mountain. Rising vapour, R. fire. The strokes on each side are the hands held up respectfully. Phonetic in 660.

256. 𠂔 *kie*, 4, *kat*, "a contract," "that which binds." The left part is phonetic. The right is ideographic, and describes the cutting of documents. Found in 567, 809. The left-hand portion is found in 610. *Kit* is "to tie," "to bind," as in *ki* 243.

257. 耒 *lei*, 7, *lu(t)*, "plough."

258. 缶 *feu*, 2, *put*, "urn." *Tau* 5 *dok* in 465. Used in the Han dynasty for *du* in *bedu* "grapes," then first known to the Chinese. Final *k* was already lost. *Yau* 5 *dok* in 668.

259. 朱 *chu*, 1, *to(t)*, "red." Final *t* inferred from *chī*, *tít* "to cut" 455, from likeness in shape. The stem of a tree is called *chu*. Hence the occurrence of R. wood in the picture.

260. 先 *sien*, 1, *sin*, "before." Phonetic in 1028 *tsan*.

260a. 竹 *chu*, 4, *tok*, "bamboo."

261. 开 *kien* 1, *kin*, "join hands." *Ki* 1 *ki(t)* "cross piece of wood," "needle for the hair." Same as 72a, the inner part of *k'ai* "to open." Also *hing* "punishment," "figure," "shape," "wine cup." See 222. From *kan* "shield" 20, repeated.

262. 舌 *she*, 8, *dít*, "tongue." Used as an ideograph with R. words, and called *hwa* 7 *gat* "words," "to speak." Thus a second phonetic value *hwa*, *gat*, was gained to this symbol. *Shat* in 481 *she* "cottage." *T'iem* "sweet," R. sweet, *kam*. *Kwa* "scrape," "shave," R. knife.

263. 采 *to*, 2, *tap*, "anything hanging down." Lobe of ear, hanging bud or flower, sleeve, bundle of stalks, butt shot at with arrows. Also "to fall," "cut in small pieces." Connected in sense with "leaf," *ye*, *dep* 542.

264. 旬 *siün*, 5, *din*, "period of ten days." The sound *hiün* from 94 *kiün*. The sound *siün* is *tan* in 192 "dawn," with one horizontal stroke below, and in *siuen* "proclaim" 503, *t'an* "altar" 879.

265. 多 *to*, 1, *tap*, "many." Found in *cha*, *tap* 529. The root is connected with *ta* "great," which also had formerly final *p*. For final *p* see 1037a.

266. 名 *ming*, 5, *mim*, "name." The upper three strokes are *mim* in Kwy, with the addition of a horizontal stroke, and *r*. fire above them. The sense is skull. The upper part is perhaps phonetic in *meng* "dream" 958.

267. 危 *wei*, *ngu(k)* "danger." See 66. *Kwei* in most of the examples. The two strokes at the top are man standing on an impending cliff.—Sw. The two strokes below are phonetic *ki*.—Sk.

268. 后 *heu*, 6, *gu*, "ruler," "empress." Title of nobility. From 101, *hu* "door."

269. 洑 *p'ai*, 3, *p'ak*, "streams of water," "reticulated lines." *Me*, *mak* "pulses." *P'ak* in Kwy, *r*. 91.

270. 行 *hing*, 5, *gang*, "walk," "elemental powers," "the five elements." The ideograph often goes into the middle.

271. 备 *kiang*, 3, *kong*, "descend." Inundation, red, strike. Also *p'ang* 5 *bong*, "sound of the tambourine."

272. 各 *ko*, 4, *kak*. Also *lo*, 8, *lak*. *Kieu* for *kuk* in 469. *K'ek* in 504. See 338, 342, 603, 994. Also *lieu* in 469. *Lu* 7 *lok* in 865.

273. 舟 *cheu*, 1, *to(k)*, "boat," "ship."

274. 兆 *chau*, *do*, *do(k)*, "portent." *Dio* in Kp. *r*. hole.

275. 旨 *chï*, 2, *tik*, "will," "decree." For final *k* see 119. To point, *r*. hand=Mongol *jigaho* "to point."

276. 伏 *fu*, 8, *bok*, "prostrate oneself." Fulcrum of a beam, *r*. wood.

277. 伐 *fa*, 8, *bat*, "punish," "strike," "boast." Boat, to dig.

278. 休 *hieu*, *ku(t)*, "to stop," "cease," "good."

279. 伊 *yi*, 1, "he," "that." From 81a. *Sin* in Kwy, *r*. bamboo. Also *hin*, *r*. cart.

280. 向 *hiang*, 3, *kong*, "towards," "direction." Also *shang*, *rr*. door (*hu*), rice, eat, day. See 17a. Perhaps 280 is contracted from 501, to take the sound *shang*.

281. 血 *hiüe*, 4, *hit* "blood." Also *hik*. Also *sü*, *sut*.

282. 任 *jen*, 5, *nim*, "burden," "to carry." From 90a. Let for hire, *r*. shell money.

283. 州 *cheu, tuk*, "island," "province." *Tok* in Kwy, with *r.* mouth above doubled.

284. 全 *t'siuen, 5, dun*, "all."

285. 合 *ho, 8, gap*, "combine." The root is the same as that of *kia, kap* 304. Also *ship*, with *r.* hand. Found in 853, *hip*. See 837.

286. 牟 *meu, 5, muk* "to bellow." Desire, companion, excite to diligence, barley. *K* is deduced from the meanings. Compare 541 *meu*.

287. 如 *ju, 5, nok*, "as," "like." Same as 若 587.

287a. 𠂔 *yeu, "small," "minute."* From *tik*.

288. 光 *kwang, 1, kong*, "light," "glory." Found in 699 *hwang*.

288a. 虎 *hu, 3, kok*, "tiger." Phonetic without the lower strokes. See 487, 784, 857, 915, 916. Final *k* in 915.

289. 曳 *yi, tap*, "drag." The lost dental initial appears as *s*, with *rr.* water, silk. Final *p* occurs in several words, *rr.* hand, man, water, silk.

290. 因 *yin, 1, tin*, "because," "cause." Marriage, mat. Smoke, cloud. Throat. Initial *t* is inferred from the meanings.

290a. 早 *tsau, 2, tok*, "early." *Cho, tok*, in 486.

291. 同 *t'ung, 5, dong, dom*, "same," "together," "like." The same root as *siang* "like" 848.

292. 曲 *k'ü, 4, k'ok*, "crooked."

293. 回 *hwei, 5, gu(t)*, "return." Mong. *haireho*. Jap. *kayesu*. *R* and *y* here stand for *t*. Found in 604 *hwei*.

294. 完 *wan, 5, gan*, "finish." From *yuen* 61.

294a. 宋 *sung*, a family name. *Sam* in Kwy, *rr.* man, head. *Ham* in Kwy, *r.* hand. *Lam* in Kwy, *r.* water. *Ng* from *m*.

295. 沙 *sha, 1, shak*, "sand." From 123, which see for final *k*.

296. 辛 *sin, 1*, "acid," "sharp." Phonetic in *t'sin* 988. Also *sing, ting*, *rr.* horse, horn. Also *tsi, ti(t)*, as in 656 *si, chi*, and in 607 *tsai*. Also *pik* in 898.

297. 言 *yen, 5, gen*, "words." For explanation of the form, see *r.* 142.

298. 流 *lieu, 5, lu(t)*, "flow." *r.* water is not part of the phonetic. The lower part represents flowing water. *Shu* "comb," *r.* wood.

299. 亨 *heng, 1, kang*, "penetrating." Mute, stupid. *P'eng* "to cook," with *r.* fire. Forms *hiang* "enjoy" 396. Resembles partially *king* "great," "the capital," 397.

300. 良 *liang*, 5, "long," "good," "mild." *Niang* with R. woman. Phonetic in *lang* 624.

301. 弟 *ti*, 6, 7, *dik*, "brother." Order, rank, R. bamboo. See 226. Mong. *degu* "brother," *dogar*, ordinal suffix, as in *gorabdogar* "the third." Read *tik* in Kwy, without the two upper dots, alone and with R. 162. Once 301 is *dit* in Kwy, but with *li* 926 attached, which may give the sound *t*. Compare 221 for final *k*.

302. 辰 *c'hen*, 5, *din*, "morning." From 7 to 9 A.M.

302a. 染 *jan*, 7, *niam*, "to dye."

303. 戒 *kiai*, 3, *kak*, "prohibit." *Kak* in Kwy, R. 145 and P. 323. *Kak* and *ka* 2 in Odes.—Tyt.

304. 夾 *kia*, 4, *kap*, "compress with the arms," "pincers," etc. Name of any compressing implement, as scissors, the shells of molluscs, shells of fruit. Hence the butterfly, straits, the jaws, etc. Also *sham*. It forms 521 with a circle. Also *tsie*, *tap*.

305. 巫 *wu*, 5, *mo*, *mo(k)*, "enchanter." Also *hi*, *kik*. Also *shü*, *zhik*. See 409. Compare Mongol *bugé* "enchanter."

306. 吾 *wu*, 5, *ngok*, "I." See 76a, 272, 342.

307. 尨 *mang*, 5, *mong*, "a dog with thick hair." Head, R. head, *hie*. Much, large, R. cover, *yen*.

308. 否 *feu*, 2, *put*, "is it so or not?" From *put* "not" 71. See 138 *p'ei*.

309. 克 *k'e*, 4, *k'ak*, "shoulder," "overcome," "carry." Also *king* "trembling," R. ice, as if from *hiung* 198. Note that in Kw the upper five strokes are the same as in 亨 *heng*, and in 京 *king*.

310. 壘 *king*, 1, *kom*, "branches of rivers." Notice the running water and at the top the bank of the stream. Below is the phonetic *kung* "work" 27.

311. 邪 *sie*, 5, *za* "crooked," "illicit desires." Also *ye* "father," R. father above. *Ye* "mud," R. earth below. First used as a phonetic character to write the name of the old city Lang ya, and afterwards applied to the sense "crooked." Hence the R. city, *yip*.—Tt.

312. 孝 *po*, 8, *bat*, "rebel," "comet." Rebel, to be unfilial, pluck up, cake, suddenly, flour. Once *bak* in Kwy, R. horse. About twenty examples have final *t*. *Tsü* 子 is used to denote rebellion against parents. Comets are called *po*, as opposing man's happiness.

313. 志 *chü*, 3, *ti(t)*, "will," "counsel," "intention." Descriptive article in a history on some special subject.

314. 耳 *che*, 4, *top*, "hanging ears." Also *t'up*, *t'ip*. *Tim* in Kwy, R. *kin* "napkin." Also *ngit* "noise made by birds and fishes." Picture of hanging ears.—Sw.

315. 弄 *lung*, 7, *long*, "play with," "do." It agrees nearly with 167*a*, *yung* "use" in sound, and in some senses. *L=d*. Picture of two hands holding a jade ornament.

316. 孝 *hiau*, 3, *kak*, "filial piety." See 14. Rhymes with P. 338, R. 76 *yü*, *ok*, "to wish," in Odes III.—Tyt.

317. 却 *k'io*, 4, *k'ak*, "to refuse." Also *k'ip*. From 143. But it is irregular. It should be written, when the final is *k*, with P. 338, as is done in Kwy.

318. 走 *tseu*, 2, *tsuk*, "walk." See R. 162 *t'ok*, and 376 *tsok* "foot." The four lower strokes are the ultimate phonetic. See 119, *chī* "stop." They are also read *tset* in Kwy, with RR. 30, 64, 78. Here *t* is for *k*.

319. 豆 *teu*, 7, *dut*, "bean." Final *t* inferred from *yit* "one" 814. Found in 816*a*, 965. See also 158 *sī* "to govern," for the form.

320. 車 *kü*, 1, *kut*, "carriage." *C'he* for *t'ut* in the modern sound, which stands for another old word *t'ut* "carriage," and is connected with *hün* "wheel," *lut* "anything round or which revolves." *Hwei* in 515, where it is also *kiün*. Final *t* is inferred from final *n*, which anciently often came from *t*.

321. 更 *keng*, 1, *kang* "watch," "to change." The root means "change."

321*a*. 汞 *hung*, 5, *gom*, "quicksilver." Also *hung* 1.

322. 甫 *fu*, 4, *pok*, "an honourable name," "many," "beginning." Phonetic in 648.

323. 束 *shu*, 4, *shok*, "bind." See 249. Picture of a tree with something tied round it. *Ti* for *tik* in 507. *Sung* with RR. heart, stand, hand. *Shok* and *seu* for *suk* in 750. *Nun* once in 750.

324. 酉 *yeu*, 6, *duk*, "six in the evening." Wine, spirit, R. water. *Sok* in Kwy, R. grass. *Tsieu*, *sieu*, and *yeu* in 581. See *si* "west" 247, 979. *Yep* once in Kwy, R. "square" *fang*. *Ok* in Odes III, R. dog.—Tyt.

325. 求 *k'ieu*, 5, *guk*, "seek." *Guk* and *gu* in Kya, R. hand. Globe, R. jade.

326. 折 *chī*, 4, *tit*, "break off." Know, wise, R. heart. From 171 *tak* (*t* for *k*), and 208*a* with R. 53, "covering" *yen*. Picture of a hand grasping a hatchet. Suggestive of breaking.

327. 甬 *yung*, 6, *dong*, "central path," R. walk, *hing*. *Dung* "bucket," R. wood. Tube, R. bamboo. *T'ung* "pierce through," R. 167. *Yung* "brave," R. strength. From 167a, *yung* "to use." But the parallel lines seem to indicate a bamboo tube or some such thing as the original of the symbol. The top stroke and middle down-stroke are *han*, 5, *gam*, bud of flowers and trees, ideographic.—Tt.

328. 憂 *tsin*, 3, *t'sim*, "moisten."

328a. 彤 *tung*, 5, *dong*, *dom*. From *tan* "red stone," and *sham* "hair" 43.

329. 君 *kiün*, 1, *kon*, "ruler." *Ngun* in Kp, R. cart. In idea the same as *kwan* "officer" 386. From 尹 *yin* "to lead," and R. mouth. Mouth denotes the giving out of commands.

330. 局 *kü*, 8, *gok*, "any place where people come and go." From 168. See 98a. Circle, ring, R. metal. Bent, R. cover, *mien*. Mouth under 尺 *c'hi* "foot measure."—Sw.

331. 忌 *ki*, 2, *kit*, "fear." From 32, *ki* "self," here phonetic.

332. 忍 *jen*, 2, *nin*, "patience," "enduring." From *jen* "sword edge" 34.

333. 那 *na*, 6, 7, *no*, "that," "which?" Name of a city. Hence R. city. Change place, R. hand. Two sounds *nam* and *na*.—Tt. The left-hand part is phonetic, with sound *nam*. The final *m* was lost early. In Odes has the sense "peaceful," "many." As a pronoun = 如, and *nai* 414.

334. 𠂔 *lie*, 8, *lit*, "thumb." Dig, R. field. Weak, R. heart. Weight of twenty-four ounces, R. metal. From *t'sun* "inch" 29. A measure roughly indicated by the thumb. The upper part is the hand. *Lut* in Kya, R. earth.

335. 孚 *fu*, 5, *but*, "float," "brood." Picture of suggestion. A bird sitting on eggs. Claws are the bird. *Tsü* "son," indicates the eggs.—Tt.

336. 𠂔 *t'o*, 2, *t'ak*, "certain," "safe." The upper part is the hand, *t'ok* in 102, and the lower is 50. Mong. *t'oktaho* "to fix." Sk. says R. woman is contracted from 安 *ngan* "peace."

337. 坐 *tso*, 6, 7, *dzak*, "sit on the ground," "sit." *Dzuk* in Kwy, R. metal. Mong. *sago* "sit."

338. 谷 *ku*, 4, *kok*, "valley." See 272, 581a, 317. *Su* for *zok*, with R. man. *Yü* for *tok*, with RR. water, clothes, mountain, deficient. See 689.

339. 邦 *pang*, 1, "kingdom." The left-hand part is 90*b*, and is phonetic in *feng* 348, 401, in *ping* 452, *feng* 1021, 774.

340. 每 *mei*, 5, *mu(k)*, "each," one of the demonstrative roots. From 187 *mü* "mother." *Mik* once in Kwy, R. earth. Also *hwei*, *kuk*. Rhymes in Odes with *shì* 8 *zhik* "eat." Also *min*, *fan*. Also *hai* 2 *ka(k)* "sea," R. water. *Mei* "apricot," R. wood, was formerly written with *mu*, *mok* "eye," above R. wood.—Yp. This proves final *k*.

341. 廷 *t'ing*, 5, *dim*, "hall," "imperial palace," "central hall in a house." From 90*a*. See 373. *T'ing* in 90*a*, the phonetic of 341 represents plants growing out of the ground with the sense *t'ing* "grow upward."

342. 告 *kau*, 3, *kok*, "tell." See 766 *tsau* "make." Final *k* occurs with eight radicals. From mouth and cow.—Sw. The cow striking a man with its horn, *kio*, *kak*, suggests the sound.

343. 秀 *sieu*, 3, *sok*, "beautiful." Rust, R. metal. From 167 *ho* "corn," and, say some, *kung* "bow." *Shok* in Kp, R. 162. *Sok* and *shok* in Kya, R. words. *Yeu* for *dok* "tempt," R. words, mouth. *T'eu* "pierce," R. 162.

343*a*. 秃 *t'ò*, 4, *t'ok*, "bald." *T'ui* for *t'ok* "fall," R. head, *hie*.

344. 刻 *li*, 7, *lik*, "sharp." Other senses—flay, pear, oyster, to plough, clever, hate, dysentery, have the appropriate radicals. *Lit* in Kwy, R. wind. Probably *t* from *k*. From *hwo* "harmonious."—Sw. Note that in 993 *hwo* "corn" is *lik*. Hence *hwo* "corn" 禾, is phonetic here with sound *lik*.

345. 我 *ngo*, 6, *ngak*, "I." Found in 880, 1006. From 75 *kwo* "spear," and 167. See 430 for final *k*. The primitive sense connected with a spear is lost. Used phonetically with the sense "I."

346. 角 *kio*, 4, *kak*, "horn." Found in 770 *hu*, 902 *kiai*.

347. 免 *mien*, 6, *min*, "avoid," "escape." *Ban* once in Kp, R. woman. Some say from *t'u* "hare," without one foot.

347*a*. 𠂔 *ch'wen*, *t'un*. *Lin* in 805, *shun* in 838. Also *kit* in 669. From R. 34 and 45 *t'et*.

348. 逢 *feng*, 5, *bong*, "meet." Lower part phonetic in 339, 401, 452, 1021, 774. The root is *bam*, which occurs in *fan*, *bam*, "sin against," 7.

349. 位 *wei*, 3, *o(p)*, "rank," "seat." From *lip* "stand" 128, and R. man.

349a. 臼 *kieu*, 6, 7, *guk*, "a pounding mortar." *Kuk* in Kwy. Phonetic in 906 *hwei* "destroy," and in *kieu* "old" 舊. *Tok* in Kwy, R. rice. Also *tso* for *tak*. See 774b.

349b. 兒 *mau*, 7, *mok*, "shape," "appearance." Phonetic in 949a. Picture of human face.—Sw. *Mok* in Ty.

350. 延 *yen*, 5, *din*, "prolong," "spread out." From 34a. Outer part from 34a. Inner part 141a. Found also in 716. *Ch'in* in Kwy. *Din* in Kwy R. water.

350a. 𥽿 *kie*, 4, *kip*. Also *pi*, *pip*, which are both in Kwy. Also *hiang*, 1, *bi*, 8, *bip*.—Ty. Corn in the bag. The spoon below is to lift the corn. Some say a single grain. Also *pik* in Kwy by change of *p* to *k*.

351. 攸 *yeu* 5, *duk*, "who," "which," "suddenly," "gaily." *Sieu*, "to ornament," R. man and R. flesh below. *T'iau* for *dok*, "long," anything long or found in lengths, R. man with R. wood below. In Kwy *sieu* is *tik* with RR. grass, eye. In Kwy *t'iau* is *tik* with RR. grass, water. Formerly R. water was used in this phonetic for R. man. From R. strike *p'u*, R. man and R. water.

352. 狄 *ti*, 4, *dik*, "enemy," "northern barbarians." See 212. From *yi* "also" 212 亦, as phonetic.—Tt.

353. 狂 *k'wang*, 5, *gong*, "mad." Troubled, walk about leisurely. From 65.

354. 𡵚 *pi*, 2, *pit*, "together," "turn." From *pi* 108. Steps to a building, R. hill, *feu*.

355. 余 *yü*, 5, *dut*. "I." In the sense "I," = 台 of which *y* and *d* are both initials. Other senses are, slow, vomit, way, mud, put away, with the sounds *zu*, *t'u*, *du*, *dju*. The ultimate sound for all these senses is *dut*. Found in *c'hu* 355, and *c'ha* "tea" 695, but in the last R. wood comes instead of the three downstrokes, which in the other examples imply flowing water.

356. 含 *han*, 5, *gam*, "take into the mouth," "hold in the mouth." Formally from *kim* "now" 110, but actually that phonetic may be formed by contraction from this.

357. 希 *hi*, 1, *ki(k)*, "hope for." From RR. 115 *hiau*, and *kin* "napkin." Final *k* deduced from 115. Also *kit* in Kwy, R. words, and three other words. Also *ch'i*, *ta(t)*, with RR. tile, silk.

358. 兌 *tui*, 7, *dut*, "exchange." *Yue*, 4, *yet*, "rejoice," R. heart. *Shwo*, 1, *shet* "say" R. words. *Yui*, 7, *nut* "sharp," R. metal. Final

t in eight words. *T* changed to initial *y* in four words. Form derived from RR. eight, mouth, bench, which suggest the idea.

359. 𢇛 *tsiün*, 1, *tun*, "glad," "right." Upper part the same as in *yün* "to assent" 117, where it has the sound *dun*. P. 359 is also *ts'ut* in Kwy, R. fire. Also *so*, 2, *sot*, "shuttle," R. wood.

360. 𦉳 *yi*, 6, *yik*, *dik*. The old form Lw has in it 六 *lok* "six," with RR. grass, eye. It is not then from 163a. It is used as a final particle in predicative sentences.

361. 壯 *chwang*, 3, *tong*, "robust," "fertile." From 118 *tsiang*, phonetic and 𠂔 *shī* "man," "scholar," ideographic.

362. 𣶒 *yi*, *yit* and *tsa*, *tsat*, "flowing water," "narrow," "compel." *Tat* in Kwy, RR. foot, knife, hand, water. *Tai*, R. 78, is the lower part, and is here phonetic.

363. 步 *pu*, 7, *bok*, "step." *Bak* in Kwy, R. foot. *Chī* for *tik* with R. hill *feu*. Formed by combining 119 and 123. Also *she*, *tap*, "to ford," R. water. See 1001 *pin*, for the explanation of the ideograph.

364. 旱 *han*, 6, *gan*, "dry." From *kan* "shield" 20, and R. sun.

365. 𠂔 *nie*, 4, *net*, *nget*, "stop up," "descend." *Nget* in Kwy, R. 170. *Nit* RR. 85, 30, 32, 62, 114, 130, 140. Meanings: black, tumultuous, shout angrily, take up with the fingers.

366. 見 *kien*, 3, *kin*, "see." From R. eye and R. man. A suggestive picture.

367. 貝 *pei*, 3, *pu(t)*, "precious things," "pearl oyster-shells" used as money, found in 551 *fu*. *Ying* in 959, 1015, so called from the use of *pei* as head ornaments in a circular shape, which is *ying*.

368. 𠂔 *p'ing*, 5, *bing*, "quickly," "to drag."

369. 里 *li*, 6, *lik*, "third of a mile." From earth and field.—Tt. Rhymes with *fu*, *pok* "happiness," in Odes, R. fish. See 28, 365. *T'uk*, *huk*, each once in Kwy, R. grass. *Mai* "bury," R. earth, where the phonetic force may lie in the radical as in earth, R. cow. See 28. *Nok* in Kya, R. grass.

370. 助 *chu*, 6, 7, *dok*, "assist." From 193 *t'sie*, phonetic, R. strength *li*.

371. 別 *pie*, 4, *pit*, "other," "to separate." Also *bit*. The Kw has one eight above another, i.e. a double symbol of separation.

372. 邑 *yi*, 4, *yip* "city." The meanings "moist," "use a ladle," etc., indicate initial *t*. *Dip* in Kh, R. man. Also *yung* with

tsa, the water symbol 50*b* above, in 606*a*. The square above is the city. The lower part is phonetic.—Sw.

373. 呈 *c'heng*, 5, *díng*, "offer a petition to any one." Phonetic in 886. Radically the same as *sung* "to present." From 90*a*. The upper part is mouth. The lower is phonetic.

374. 冒 *yuen*, 3, *kon*, "excite." Picture of certain small insects with *R.* flesh below. Be angry, *R.* heart. Throw away money in subscriptions, *R.* hand. To throw away. Taffety, *R.* silk. Oftener *kiuen* than *yuen*. See 員 *yuen* 703. *Hwun* in Kwy, *R.* head. *Sun* in Kwy, *R.* hand.

375. 呂 *lū*, 6, *lut(t)(k)*, "vertebræ," "emperor's servants," "ministers." The resemblance to 789 "gallery," is in favour of final *k*. The resemblance to 682, 683 favours final *t*. *Kū* with *RR.* bamboo, grass. *Kung*, *R.* *mien* "covering." Picture of vertebræ in connexion.—Sw.

376. 足 *tsu*, 4, *tsok*, "foot." Picture of the knee, leg, ankle, and foot.—Tt. For the explanation in Sw see *R.* 157.

377. 困 *k'wun*, 3, *k'on*, "wearied." Bind, *R.* silk. From 51*a* *k'wun*. See 499, 702.

378. 吳 *wu*, 5, *ngok*, "kingdom of Suchu." *Kok* without the upper square in 91, and in the upper part of 845. Also *tsak* in Kwy without the upper square.

379. 岑 *c'hen*, 5, *dim*, "high." From *kim* "now" 110, which has also a sound *t'am* as in 779. Also *ngim*.

380. 肖 *siau*, 3, *sok*, "like." Cut, *R.* knife. Saltpetre, *R.* stone. Sheath, *R.* leather, *kek*. Melt, *R.* metal. Waste away, *R.* water. From *siau* 18*a*, and *R.* flesh, which alludes to cutting flesh.

381. 宗 *tsung*, 1, *tom*, "ancestor," "source." Three-cornered cakes of boiled rice. *R.* rice. Also *ham* in Kwy, *R.* rice.

382. 定 *ting*, 7, *díng*, "fix." *Tam* in Kwy, *R.* yellow. Also *tien*, *tan*. Note that this sound connects the phonetic with 141*a*, 350, 716.

383. 宛 *yuen*, 2, *kan*, "the centre made lofty," "surround," "bend." One of the roots for "circle."

384. 空 *k'ung*, *k'om*, "empty." Sincere, *R.* heart. Strike, *R.* hand. Throat, cough, bend the bow, admonish, high. From *kung* 27, as phonetic, and *R.* hole, ideographic.

385. 宜 *yi*, 5, *ga*, *nga*, "ought." It was anciently written with *to* "many," below. In Odes rhymes in *a*.

386. 官 *kwan*, 1, *kon*, "officer," "to rule." The same etymologically as *kiün* "ruler" 329. Phonetic in 961 *k'ien* "to send," where, however, the radical differs.

386a. 信 *tan*, 5, *dan*, "sincere." The upper part is the phonetic. Phonetic in 878 *lin*, 879 *tan*. See 184. Same as *sin* "believe," *tun* "honest," *c'hun* "genuine." $S=t=c'h$.

387. 沾 *chan*, 1, *tam*, R. water. From 190. *Dzien* once in *Kwy*, R. bamboo.

388. 妾 *t'sie*, 4, *t'sip*, "concubine." From *lip* 128. The original idea is "connecting." Hence the meanings, join, receive visitors, to graft. From 128 *lip*, phonetic.

389. 倍 *pei*, 7, *but*, "double," "to double." R. man may be exchanged for others. *Bok* in *Kwy*, RR. grass, walk (*tseu*), foot. Also *t'eu*. Also *t'ak* in *Kwy* R. 78.

390. 卒 *tsu*, 4, *tsot*, "soldier." Meanings: sudden, sad, intoxicated, stop up, high, leap. From *yi* "clothing," in allusion to the costume worn by a soldier, especially as the servant of some chief. To this is added in *Kw J*. *Tsik* once in *Kya*, R. fish.

391. 庚 *keng*, 1, *kang*, "to change." The five watches of the night. The idea of the watch is named from changing. See 721. The seventh in the cycle of ten. See 321.

392. 於 *yü*, 1, *tot*, "at a place." Meanings: mud, dark, eat greedily. See for similar meanings and likeness in sound 355. *Ot* in *Kwy*, R. door. The varieties of ancient shapes are endless. Same as *wu* "crow" 680. The form 392 first appeared in the *Li shu*, with *fang* "flag," on the left. Picture of a crow.

393. 府 *fu*, 2, *pot*, "house," "city." Formed from 178 phonetic.

394. 夜 *ye*, 7, *dak*, "night." *Yik*, with RR. water, fire, hand, flesh. *Tik*, with R. clothes. From 42.

395. 育 *yü*, 8, *dok*, "nourish." Walk, R. 162. Bright, R. fire. See 298. The lower four strokes are R. flesh. The upper four strokes are *tet* in 801. *T* from *k*.

396. 享 *hiang*, 2, *kong*, "enjoy," "offer sacrifices." Also *chun*, *shun*, *tun*, with the senses, sincere, pure, reverential, yellowish brown, dark, dun. Used in 802 *tun* "sincere." See 184 *yen*.

397. 京 *king*, 1, *kang*, "capital," "great." The shape resembles *hiang* 396, and *heng* 299. *Liang*, cool, distant, dry in the open air, carriage for coffins. Also *lio* 8, *liak*, "to rob."

398. 深 *shen* 1, *shim*, "deep." From *yin*, *c'hen* 58. *r.* water may be exchanged for others.

399. 羌 *kiang*, 1, *kong*, "strong." Western tribes. *r.* sheep *yang* is used in allusion to the habits of the Si *kiang* people as shepherds.

400. 炎 *yen*, 5, *din*, "flame," "flaming." *Dam* in *Kwy*, *rr.* mouth, water. The symbol is fire doubled.

401. 奉 *feng*, 6, *bung*, "to offer respectfully with joined hands." The lower part is phonetic in 339, etc. The upper part consists of two hands offering something respectfully.

402. 長 *c'hang*, 5, *dung*, "long." *Chang*, 2, *tong*, "senior," "elder."

403. 忝 *t'ien*, 2, *t'im*, "to disgrace." The lower part is here phonetic and is *sim*, *tim* 60. As the upper part, *t'ien* "between," seems to be phonetic in 睨 *chen*, *dim*, "I," it may also be so here.

404. 武 *wu*, 6, *mo*, "military." Also *fu*, *po*. *Pak* in the Odes, *r.* *pei*, shell money. It rhymes in the Odes with *jo*, 7, *niak*, "if."—Tyt V.

405. 妻 *t'si*, 1, *t'sip*, "wife." Final *p* inferred from resemblance to 406. Formed from 女 woman, *c'he* "plant," and 又 hand.—Sw. Formed from *t'si* "even" 934, as phonetic 齊.—Tt.

406. 韮 *nie*, 8, *nip*, "pedal of a loom." *Tsie* and *tie* with eight radicals. Also *she*.

407. 肩 *kien*, 1, *kin*, "shoulder." Picture of a shoulder.—Sw. Lower part is *ju* "flesh." It is phonetic in 髒 *hien* 832.

408. 奇 *k'i*, 5, *gi*, *yi*, "extraordinary," "single," "odd." Crooked, bent, lame, to ride, alone. From 立 "stand" and 可 "can" 145 可 phonetic. Standing suggests standing on one leg.—Tt.

409. 來 *lai*, 5, *dak*, "come." See 305 for the double man with sound *zhik*. *Zh=l*. *Lai*, 5, and *lak* in Odes.—Tyt.

410. 厓 *yai*, *ngat*, "bank," "precipitous shore." *Kwei* 239 phonetic. See 2a for the covering symbol, which is here phonetic and ideographic.

411. 直 *chī*, 8, *dik*, "straight." See 176a. From *pi* "spoon," *shī* "ten," *mu* "eye," and *yi* "a bent stroke."

412. 𨮒 *chu*, 4, *tok*, "fetter." From *shī* "pig." The cross stroke denotes that the animal's legs are tied. Strike, *r.* hand. Engrave, *r.* hatchet, gem. Footsteps, *r.* earth. *Chung* in 625. *Shī* for *tok* in *r.* 125, pig. Here the cross stroke on the left is wanting. *Chu* for *dok* in 636a "drive." *Sui* for *duk* "follow" in 910. The cross stroke does not affect the sound.

413. 奄 *yen*, 2, (*t*)*am* "hide." A few of the words have *ap*. *Am* "I," *r.* man. Initial *t* and *d* are probable.

414. 奈 *nai*, 7, *na(t)*, a fruit of three colours, white, red, and black. From 132*a* *shī* "announce" and *mu* "wood." For wood we also find *ta* "great."

415. 到 *tau*, 3, *to*, *tot*, "arrive at." From *chī* 237, and *tau* "knife" phonetic.

416. 幸 *hing*, 6, *ging*, "good fortune." Perhaps connected by its sense with *heng* 299. Much, cold, hate.

417. 取 *t'sü*, 2, *t'sut*, "to take." For final *t*, see 864 *tsui* "very." *r.* hand is ideographic. Radical ear is phonetic. See 238 *t'up* and 314. Final *t* is probably changed from *p*. See 599, 1018. *T'ap* in *Kwy*, *r.* fire.

418. 表 *piau*, 2, *po(t)*, "to manifest," "make an official statement." From *yi* "clothing," and *mau* "hair."

419. 毒 *tu*, 8, *dok*, "poison." From 129 *chu* "lord." Final *k* lost in 129 is retained in 419.

420. 青 *t'sing*, 1, "blue," "dark blue." Rest, pure, feelings, invite. Also *t'sai*. The part below is *tan*, "red," here used as a phonetic, probably through 328*a* *t'ung* "red."

421. 卦 *kwa*, 3, *ka(k)*, "divining lines." To hang up, *r.* hand. From *kwei* 239 phonetic.

422. 壘 *lu*, 8, *lok*, "dry land." Also *kwei* (for *kuk*) and *mok*, both once.

423. 凌 *ling*, 5, "hill," "treat coldly," "angle," "side of a table." From *r.* earth and 173 *tung* "winter." *r.* ice may be changed for others. Also *lin*, *Kp r.* heart. The upper part, says *Sw*, is formed of mountain and six and means "high."

424. 亞 *ya*, 7, (*k*)*ak*, "second." Found in 819. For final *k* see 819. For initial *k* see 壺 *hu*, 5, *gok* "a pot," "a pot with a lid." Lime plaster, to plaster, *yu*, 4, *ak*, with *r.* earth underneath.

425. 東 *tung*, 1, "east." The idea here is rising, *sheng*, *shang*, 100, 164, etc. The sun is seen rising through a tree. *T=sh*. It is phonetic in *chung*, *dung*, 558. Also *c'hen*, *din*, as if like *shen* in 96, and *lin* in 746.

426. 事 *shī*, 7, *zhit*, "thing," "matter." For final *t* see *sit* "snow" 733. See 158. Probably from *shī* 吏 "use" phonetic, and a hand consisting of the three lower horizontal strokes ideographic.

427. 亟 *ki*, 4, *kik*, "quick." *K'ak* in Kp. From man, hand, mouth, and two.—Sw.

428. 畫 *hwa*, 8, *gak*. The radical *yü* at the top is removable. The phonetic is the lower part with a complete square round it. See 14, which gives the sound of the inscribed cross, and 205, 51a, which give that of the circumscribed square. The phonetic without the radical *yü* is not ancient. Picture of a pencil sketching a map of a field with its four boundaries.

429. 堅 *kien*, 1, *kin*, "firm." R. earth below may be changed for others. Also *shen*, *din*. Also *shu*, 6, *do(t)*, R. bean, "to raise." *Hien*, "virtuous and wise," R. shell money underneath. Also *k'eng* "firm," RR. hand, metal. *Ng* from *n*.

430. 或 *hwo*, 8, *gok*, "if," "perhaps." Found in 794. See 57a. A kingdom, and hence from mouth and spear.—Sw. "Region," *yü*, *ok*, R. earth.

431. 兩 *liang*, 6, *long*, "two," "ounce." From 入 *ju* "enter" doubled, and *kiung* 冂.—Sw.

432. 林 *lin*, 5, *lim*, "forest." *Lam* in Kp, R. hill, *feu*. Also *sham* in Kwy, R. net. Phonetic with sound *kim* in 892 "to limit," "forbid." From *mu* "tree" doubled.

433. 析 *si*, 4, *sik*, "divide," "break or cut in two." From 171, which has here lost the cross stroke.

434. 松 *sung*, 1, *tong*, *tom*, "fir." That is, "the high tree." From 116 *sung* phonetic.

435. 其 *k'i*, 5, *gi(t)*, "he," "that," one of the demonstratives. Same as *kiue*, *kit* "that." See 490 *kü* 6, 7, *guk*, "all." The original final of 435 was perhaps *k*. In Kw a horizontal stroke and two downstrokes beneath.

436. 昔 *si*, 4, *tik*, "formerly." Found in 950. See 511, 718, for likeness in the upper part.

437. 錢 *t'sien*, 5, *din*, "money." R. gold may be changed for other radicals. To wound, robber. Two spears denote wounding by robbers. Same as *t'san* "cruel," "to injure," R. *tai*. Money was called *din* (*t'sien*) from thinness, and written as in 437 for the sound, R. gold being added.

438. 𢶏 *cheu*, 2, *tot*, "sweep away refuse." Final *t* probable from 733 *sui*, *sut*, RR. rain, hand. Picture of a hand grasping a broom.—Tt. The hand is the upper part. See 426 for the hand.

439. 門 *men*, 5, *mun*, "door." From *hu* "single door" 戶 doubled.

440. 逮 *tai*, 2, *tat*, "arrive at." *T'ut* in Kwy, RR. heart, foot. See *t'ap* 705. From hand 又 and "tail" 尾 abbreviated.

441. 居 *kü*, 1, *kok*, "dwell," "be at a place." From *ku* "ancient" phonetic and *shü* "corpse."—Sw. Tt says the upper part is rather an abbreviated picture of man.

442. 屈 *k'ü*, *k'üt*, "crooked." From 52*a* and 207.

443. 爻 *cho*, 4, *tot*, "connect." Also *got* in Kwy.

444. 函 *han*, 5, *gam*, "hold," "that which holds." Picture of a hole or of the mouth. From 16*b*. *Ham* 5 and *kam* 1 in Kp, R. water.

445. 孟 *meng*, 7, *mang*, "great," "first." From *ming* 206*a* phonetic.

446. 阿 *ngo*, 1*a*, "great mound," "river bank."

447. 受 *sheu*, 6, 7, *dut*, "receive." A hand above, *chau*, and a hand below, *yeu*.

448. 至 *yin*, 5, *nim*, "adultery," "sensual excess." From 90*a*, —Sw, and 282. *Nim*, the lower part is phonetic.

449. 采 *t'sai*, 2, *t'sa(k)*, "beautiful," "many coloured." See 102 for the upper part.

450. 爭 *cheng*, 1, *tang*, "contend," "struggle." Two hands grasping something.—Tt. From 受 and 厂 *han*.—Sw.

451. 非 *fei*, 1, *put*, "not." From *fei* "to fly." Found in 1000 *gat* and in 1025 *mi*, *mit*. *Tsui* "sin," R. net. Sin entraps like a net.—Tt.

452. 并 *ping*, 1, "combine," "join." *Bam* in Kwy, R. foot. Also *pien*, *pin*. Perhaps from 90*b*, the phonetic element in 339 *feng*. But it is preferable to follow Sw, which gives a doubled 人 above and 井 below phonetic.

453. 卷 *kiuen*, 3, "roll up," "a roll." From 219, with which it is indeed identical.

454. 知 *chü*, 1, *tik*, "know," "be acquainted with a fact." *Tik* in Kwy, R. water. *T'ik*, *dik* in Kwy, R. see *kien*. From 163*a* and mouth. Tt remarks that *sin* "mind" would be more appropriate than mouth here.

455. 制 *chü*, 3, *tit*, "limit," "cut," "law." *Tat* in Kwy, R. heart, and *t'et*, R. hand. See 259. From R. knife ideographic.

456. 垂 *c'hui*, 5, *dop*, "fall." Picture of flowers drooping.

Weight, staff, to strike, pound in a mortar, hanging ball of a steel-yard, sleep, heavy. Final *p* is inferred from the meanings 502.

457. 委 *wei*, 2, *tuk*, "send," "unjust," "officer's post." Nui and jui with four radicals. Send away, low, lame, From nü and hwo, both of which have final *k*.

458. 羽 *kü*, 4, *kok*, "take with both hands," "the two hands," "that which is held in the two hands." In the picture rice is held in the hands.

459. 肥 *fei*, 5, *bi(k)*, "fat." From *pa*, *pa(k)* 86. Sw says the right hand is *tsie* "temperance."

460. 朋 *p'eng*, 5, *bang*, "friend," *i.e.* one with whom one daily meets. From *bang* "to strike against." Kh says from *feng* "phoenix," because thousands of birds begin to follow it immediately on its appearance.

461. 服 *fu*, 8, *bok*, "submit." In Kw, moon and man. Also in Kw, boat and man. Bind. Clothing.

462. 戾 *li*, *lui*, *lit*, "crooked," "evil." *Lit* and *lut* in Kwy, RR. silk, hand, mouth, foot, stone. See 505 *t'ut* "suddenly." From dog and door. A bad man stoops and bends his body like a dog, coming out of a low door.—Sw.

463. 啓 *k'i*, 3, *k'i(t)*, "open," "instruct." From *hu* "door" 101, R. strike, *p'u*. The radical mouth below is removable.

464. 周 *cheu*, 1, *tok*, "round," "complete." *T'ik* in Kwy, R. man. *To* in Kp, R. clothes. From *yung* "use," and *k'eu* "mouth."—Sw.

465. 匱 *t'au*, 5, *dok*, "kiln for making pottery." Sw says *pau* "wrap," is the phonetic here, but it is in fact *cho*, *tak*, the middle dot being lost.

466. 忽 *hu*, 4, *kot*, "suddenly." *K'ot* in Kp, R. hand. From 96.

467. 𠂔 *hien*, 5, *gim*, "to fall into a pit." Picture of a pit and a man falling into it. Also *tan*, *tam* "absinthe," R. grass. Also *kap*, RR. hand, knife.

468. 欣 *hin*, 1, "joyful." From *kin* "hatchet" 99 phonetic.

469. 𦉳 *k'ieu*, 5, *gu*, "calamity." Also *lieu* "bundle of thread," R. silk. Also *kwei* "sun-dial," R. sun. From man and *ko*, *kak* "every," *i.e.* men all acting in opposition to one another.

470. 兒 *rĭ*, *er*, 5, *ngi*, *hik*. *Hik* in Kwy, RR. 76, 161. Picture of an infant, the head bones not yet closed. Also *ngit* and *kip*.

Ngit in Kwy, RR. 142, 145, 173. See 349*b*, 906. Perhaps it was first *p*, as in Mongol *hubegun*. This changed both to *k* and to *t*.

471. 𠂔 *yü*, 5, *duk*, "an instant." *Seu* for *sok* in 675, which see for final *k*. *Ok* in Kwy, but the identity of the form is doubtful. From *yi* 289 turned round.

472. 住 *chui*, 1, *tuk*, "short-tailed birds." Final *k* in 776*b* and 948. See for *tok* 1*a*, 129. See 796, 850. Also *hok* 992. *Hwei*, *kak* in 472, 626, 957, 992, 1003, 1023. Also *kwan* 1022. Also *chun*, *tun*, as in 904.

472*a*. 岳 *yo*, *yue*, 8, *ngak*. Same as the more ancient 954. High mountains.

473. 帛 *pe*, 4, *pak*, "silk plain woven." From 179 *bak* phonetic. *Kin*, 2, *kim* "silk embroidery," R. gold.

474. 阜 *feu*, 6, *bo(t)*, "hill." *Shan* "mountain," is here turned on its side. For the upper part, see 1014.

475. 卑 *pei*, 1, *pik*, *bik* "low." *Bak* 179 is phonetic. The two hands below are represented in the act of giving. *Bak*, *pik*, in Kwy, RR. wood, silk, grass, hair. Once *p'it* in Kwy, R. bird. Here *t* is probably from *k*. Once in Kwy *bit*, R. silk. *T* from an earlier *k*.

476. 昏 *hwun*, 1, *kon*, "dim," "dull." Also *min*. Sw says the upper part is *ti* 𠂔 "down," "going down," in allusion to sunset.

477. 念 *nien*, 7, *niam*, "think," "recite." Also *nie*, *nip*, with several radicals. From *kim* 110.

478. 金 *kin*, 1, *kim*, "gold." From *kim* 110 phonetic, *kwan* meaning "ore," and earth as representing the place from which metals come.—Tt.

479. 肴 *hiau*, 6, *go*, *gok*, "food." The upper four strokes are *hiau* 115, the lower are *ju* "flesh."

480. 倫 *lun*, 5, "order," "arranged principles," "round." R. man is not part of the phonetic. Cf. *shan*, *tan*, 204. See *tien* 500. *L=t*. The prime physical idea is that of wheel.

481. 舍 *she*, 3, *shot*, "cottage." The meanings indicate final *k*, but R. tongue, *she* is *shet*. Perhaps the use in this character of R. tongue was not primitive.

482. 𠂔 *lu*, 8, *lok*, "engrave," "good fortune," R. announce, *shĭ*. Green, R. silk. Also *pok* "to strip off a covering," R. knife. *Lok*, *lok* is the sound of chopping wood.—Sw.

483. 𡇗 *chĭ*, 1, *tĭ*, "untilled land." *Tĭ* in Kwy. See 362, 980,

which render final *p* possible. The symbols only speak however of land and water upon it.

484. 叔 *shu*, 4, *shok*, "uncle." Good, R. water. Lonely, R. cover, *mien*. From 18*a*. *Nik* in *Kp*, R. heart. Sw says the left portion is phonetic. But in fact the right portion, *yeu* "hand," may be phonetic also as *tok*. *Sh=t*.

485. 肯 *k'eng*, *k'en*, 2, *k'eng*, "willing." The lower part is *ju* "flesh."

486. 卓 *cho*, 4, *tok*, "high," "excelling." From 290*a*. The two upper strokes, says Sw, are *shang* "above." *T'sau*, 2, *tok* in 696.

487. 虎 *hu*, 2, *kok*, "tiger." From 288*a*. See 784, 857, 915, 916. *Kok* in 915.

488. 罔 *wang*, 6, *mong*, "nothing," "net." Picture of a net. Disturbed, R. heart. Speak falsely, R. words. From 18 *wang*, *mong*, which contains in fact some of the same roots. In Sc 488 is made up of *wang* 18 and R. net.

489. 岡 *kang*, 1, *kong*, "mountain top." Steel, water, jar, diamond, to carry with a pole between two. From 17*a* as phonetic. The mountain within is covered with what seems to be a picture of something on its summit.

490. 具 *kü*, 6, 7, *guk*, "all." See 1023, 1034. From 192*a* *mok* and *kok* 目.

491. 碍 *ngai*, 7, *ngak*, "obstacle." R. stone may be changed for others. Final *k* with four radicals. *Te* for *tik* "get" R. 60. *Te* for *dik* "alone," R. cow. For lower part see 29. For upper part see 494 and 436. Both parts are separately phonetic.

492. 果 *kwo*, 2, *kap*, "fruit," "in reality." Also *lo*, 6, *la(p)* "naked." Picture of fruit (the square) upon a tree (the lower part).

493. 明 *ming*, 5, *mang*, "bright." Picture of the sun and moon.

494. 易 *yi*, 8, *dik*, "change," "viper." Easy, 7. *Sik* "tin," "give," R. metal. Picture of a viper.

495. 昆 *kwun*, 1, *k'on*, "same," "elder brother," "together."

496. 昌 *c'hang*, 1, *t'ong*, "flourishing," "bright." Two suns express this idea. The same root is found in *lung*, *sheng*, *t'ung*, which all mean flourishing. *L=sh=c'h=t*.

497. 固 *ku*, 3, *kok*, "firm." Used with RR. bamboo, man, as a numerative of many substantives. Anciently, *ku* ancient with heart beneath. *Ku* is phonetic.

498. 畀 *pei*, 1, *pit*, "give," "distribute." The field is the thing given. The two hands below denote the act of giving. Found in *pit* to "finish" 791, and in *bit* "nose," over which *R. tsü* "self" is placed. *P'i* occurs in *Kp* in the third tone, *R.* flesh, with the character *pi* "nose."

499. 菌 *k'un*, "mushroom." *R.* grass may be removed. It then means "granary." From 51a. See 377 *k'un*, which is radically the same.

500. 典 *tien*, 2, *tin*, "law," "rule," "example." Phonetic in 710. Like *tan* in sound under *t'se* 204 and *lun* 480. See *t'ien* "field" 201, *tun* "shield" 565, for physical objects the names of which resemble the character in sound. From *t'se* "book" 204, and *wu* "bench," "table" 22. The book rests on the table.

501. 尙 *shang*, 7, *zhong*, "yet," "still." The lower part is the same in form nearly as 280, *shang* and *hiang*. Above is *pa* "eight." Phonetic in *t'ang* "hall" 786, *c'heng* "support" 858, *ch'eng* 870, *tang* 914, *tang* 1032. See 776c "to taste" 旨 *ch'i* "flavour" below.

502. 𣵚 *ta*, 8, *dap*, "heavy." To fall, converse. Similar meanings in 456 *dop*. The upper part represents water dropping, which was called *dap*, *dap*. See 980 "wax" *lap*, which was also named from dropping. See 50b, 362, and 705 *ta* "glance of the eye."

503. 宣 *siuen*, 1, *son*, "preach," "proclaim." Same as *shen* "to stretch out." Also *hiuen*. From *hiuen* 245. The sound *siuen* from *tan* 192, see 879. The covering radical above alludes to the house from which the imperial decrees were sent forth.

504. 客 *k'e*, 4, *k'ak*, "guest." *Ko*, *kak* is phonetic. The covering radical alludes to the house in which the guest is received.

505. 突 *t'u*, 4, *t'ot*, "suddenly." The phonetic element is in the lower four strokes, as in 462 *lui*, *li*, *lit*, "crooked actions." Picture of a dog suddenly coming out of his den.

506. 恒 *heng*, 5, *geng*, "constant." From *keng* 228.

507. 帝 *ti*, 3, *tik*, "emperor," "supreme governor." *Sw* says it is from *shok* 323 "to bind," as its phonetic. See 755 *tai* "girdle," which is like in shape.

508. 音 *yin*, 1, *yim*, *him*, "sound." Found in a *Kw* form of *yim* "dark principle in nature" 764.

509. 𣵚 *yeu*, 5, *ok*, "banner." From 36 *tsü* "son." Probably *dok*, and as it means "flowing," it is very likely = *lieu* "flow."

510. 施 *shī* 1, *ship*, "give," "send forth to." From 35 *ye*. See 165. For final *p* see 35.

511. 度 *tu*, 7, 8, *dok*, "think," "measure," "cross a stream," R. water. Cover with gold or silver, R. metal. Two phonetics, *sik* 436 and *yeu*, *duk* 15 "hand," are here found. The hand was used as a measure of length.

512. 彦 *yen*, 7, *ngan*, "wise sayings." Also *t'an* in *c'han* "produce" 723. The two middle strokes are phonetic in 2a and 637 *yuen* "spring of water."

512a. 兗 *yen*, 6, *dan*, name of one of the nine provinces of ancient China. The five middle strokes are the phonetic *yen* 184, which is *dun* with R. boat, *cheu*.

513. 亭 *t'ing*, 5, *ding*, "portico." A house on pillars without walls. To stop, R. man. Here the root is identical with that of *chan* 7 *dam* "stand." *M* became *ng*. The lower two strokes *ting* are phonetic.

514. 寢 *fu*, 8, *bok*. Found in 849.

515. 軍 *kiün*, 1, *kon*, "battalion," "wings or centre of an army." From 320 *ku* "cart." *Hun* or *gun* in Kp R. water.

516. 首 *sheu*, 2, *shut*, "head." Final *t* inferred from 319 *teu* "bean," head with R. *hie* "head." Mong. *t'ologai* "head." 道 *tau* "road" in Kw, has both R. 162 and R. walk, *hing*.

517. 前 *t'sien*, 5, *dzin*, "before."

518. 叅 *t'si*. From 221 *t'si* and mouth.

519. 奏 *tseu*, 3, *to(k)*, "speak to the emperor." Heaven below is the emperor. For upper part see 520.

520. 春 *c'hun*, 1, *t'un*, "spring," "the bursting season." Phonetic in *t'sin* 633. The sun as ideographic speaks for itself. The upper part represents hands offering gifts. *T'un* "bursting" 105 was anciently used for the upper part.

520a. 𠂔 *he*, *kak*. *Kak* in Kwy, RR. water, fire, knife.

521. 𠂔 *kie*, 4, *kap*. From 304.

522. 𠂔 *t'o*, 5, *dap*, "lazy," "fall." From *tso* "left" 136. Subordinate phonetic; 隋 to fall in ruins, R. earth. See 883.

523. 威 *wei*, 1, *ka(k)*, "dignity," "authority." See 457, 75.

524. 咸 *hien*, 5, *gam*, "all." Also *chem*. Phonetic in *kam* 884.

525. 頁 *hie*, 4, *kit*, "head." Found in *hia* "summer" 638, *yeu* "sad" 871, *kie*, *kit* 927. *Sü* for *sut*, with R. 59, *san* "hair." *Fan*

"give trouble," with *r.* fire. See *suk* 847. For meaning head, see 515, 319.

526. 面 *mien*, 3, *min*, "face." Picture of the face.

527. 𠂔 *jwan*, 6, *non*, "soft." *Liap* in *Kwy*, *r.* ear. Upper part *twan* in 606. From 23 *ta*, *dap* "great" and 232. *Nü* "woman," sometimes takes the place of *ta* "great" underneath. *Nit* in *Kwy*, *r.* hand.

528. 𠂔 *pen*, 1, "to run." From *pen* 149. The six lower strokes are phonetic in *pen* 887. They are three cows in *Kw* and three hands in *Sc*. See 821.

529. 𠂔 *cha*, 1, *tap*, "boast," "large," "extend." From 23 *dap*, 265 *tap*. *Yip* in *Kwy*, *RR.* flesh, metal, etc. This character occurs in *Chwang Tsü*, B.C. 330.

530. 封 *feng*, 1, *pong*, "heap up earth for an altar." Earth over earth expresses this. A hand on the right points to human agency. To seal.

531. 者 *che*, 2, *tak*, "that which," "he who." Same as *shü*, *dik* 是 "is," "this." Found in 812, 832*a*, 919*a*. *Tak* in *Kwy*, with *RR.* grass, bamboo.

532. 束 *kien*, 2, *kin*, "divide," "distinguish." Also *lien*. *Lan* in 1009. From *shok* "to bind" 323. The two strokes in the square and the two supporters below, are each 𠂔 *pa* "eight," symbol of division.—*Tt*.

533. 𠂔 *yen*, 2, *tan*, "hide," "cover." Mole, *r.* rat. Lie down, *r.* man. Also *ya*, 4, *yat* "pull up." Earth-dike, *r.* earth. *Yot* in *Kwy*, *RR.* hand, eye. For initial *t*, see 536, 192, *r.* 131. The inner seven strokes are phonetic here.

534. 福 *fu*, 4, *pok*, "happiness." The right-hand part *fu* "full," is the phonetic, the upper four strokes on the right are phonetic as in 𠂔 *po*, 8, *bok*, "an ancient city," having *r.* 14 below and *t'ok* 39 below it. From *kau* "high" 高, as being that which is high and thick.—*Sw*.

535. 𠂔 *la*, 8, *lat*, "sharp speech," "cruel," "beat," "to be sick." From *r.* knife, and 249 *tsü*, *tsak*. Final *t* from *k*. The phonetic is the part on the right.

536. 𠂔 *yin*, *yen*, 1, *tin*, *kin*, "stop a water gap." *Zhu* and *du* in *Yp*. *Kin* in *Kwy*, *r.* tile. From *si* "west," and *t'u* "earth." *Sw* says the natural bent of water is to flow east, but through the inter-

ruption of earth banks and rocks it will sometimes flow west. Hence the use of *si*. See in 533 earth dike, R. earth.

537. 要 *yau*, 3, *tok*, "want," "desire." From 247 and 50, both of which have final *k*. Also the dictionary *Po ya* says it means the same as *yak*, "to bind."

538. 相 *siang*, 1, *siong*, "together," "assist," "chief minister." Phonetic in 1007. Formed of two ideographs, wood and eye. A side border, houses on the side of a court, etc., are called *siang*. Same root as 1005.

539. 查 *c'ha*, 5, *dat*, "seek." From *tan*, *tat* "dawn," phonetic and R. tree.

540. 甚 *shen*, 7, *zhim*, *dim*, "exceedingly." Also *k'am*. The upper part, 甘 *kam* "sweet," is phonetic. The lower part is *p'it* "a pair." Hence the explanation "doubled sweetness" or "sweetness in pairs" found in Sw.

541. 某 *meu*, 2, *muk*. From 80 *mok* "wood," below ideographic, and *mu*, *mok* "eye," above phonetic, for which *kam* "sweet" has come to be written in later times. Meanings: go between, a certain one, coal, muck, machinate, form stratagems, desire. Apricot, same as *mei* 340, R. wood.

542. 葉 *ye*, 8, *dep*, "leaf." Agrees in some meanings with *dzip* 851, *sit* 1014. For initial *y* are found *s*, *t*, *sh*, *ch*. The ruling signification is anything in the shape of a leaf, *e.g.* butterfly, plate, slipper, ticket, slip of wood, metal leaf, sickle. From R. wood and *shī* phonetic.

543. 南 *nan*, 5, *nam*, "south." From the lower left portion of 742 *chī*, *tip*, *tim*, "hold in the hand."

544. 胡 *hu*, 5, *gok*, "how," "what." *Ku* 古 is phonetic. The right-hand part is *ju* "flesh." Throat, neck.

545. 柔 *jeu*, 5, *nok*, "soft." Young twigs as an ideograph suggest softness. Final *k* inferred from the meanings. See 655, 636, and in *sepia*, R. fish, as compared with the Tibetan *nig* "black." The upper and lower parts separately are both *mok*. RR. wood, spear.

546. 攷 *wu*, 8, *mak*, "strong," "limits." *Mok* in Kwy, R. eye, see 92. Helps to form 893a, and is formed itself from 92 *mok* phonetic.

547. 建 *kien*, 3, *kin*, "build," "make firm," "set upright." Same root as *kan* "upright stem." From 律 *lū* "rods," and 廷 *t'ing* "the court," *i.e.* the setting up of the court rods.—Sw.

548. 屋 *wu*, 4, (*t*)*ok*, "house." For initial *t* see 1037. *Shī*

represents the master.—Sw. Another says *shī* is the picture of a house and *chī* “to,” the place to which men go to rest.

549. 假 *kia*, 2, *kat*, “borrow,” “false.” R. man is not part of the phonetic. Initial *h* in Kp, R. fire. Also *twan*, *ton*, with which compare *twan* 572.

550. 韋 *wei*, 5, *ngu(k)*, “prepared leather.” From 𠂔 *chwen* and mouth phonetic. *Hwei* and *wei* in Kp, R. clothes.

551. 負 *fu*, 6, 7, *pot*, “owe money,” “carry on the shoulders.” Married woman, R. woman. To imitate, R. man. From 367 *pei* “money.” Sw says the upper part is 人. To have money permits a man to be in debt.

552. 奐 *hwan*, 1, *kan*, “great,” “brilliant.” Also *twan*. From two hands placed together, *kung* below and *hwan* above, the last of which wants R. eye and R. *si* 35 beneath it.

553. 胥 *sü*, 1, *sok*, “all,” “flesh of crabs.” Son-in-law, R. woman. Found in 893, 593. The upper part, *sü*, is, says Sw, *tsoh*, “foot,” and is here phonetic. The lower part is R. flesh. *Zhik* in Kwy, RR. 40, 85, 162.

554. 眉 *mei*, 5, *mu*, “eyebrows.” Picture of the eye and hair above it.

555. 爰 *yuen*, 6, *gan*, “lead by the hand.” From *t’o* “secure” 𠂔 and 于 *yü*. *Hwan*, *gan* in Kwy, R. bamboo, silk, fish. Also *t’an*, R. field. Also *nwan*, R. fire, day. Upper four strokes *yin* in 949.

556. 𠂔 *c’heng*, 1, *t’ing*, *t’im*, “raise out of a well.” Weigh, R. corn. From a hand above *chau*, and *keu* 635.

557. 癸 *kwei*, 2, *kut*, tenth of the denary cycle. *Kut* in Kwy, RR. horse, door. In Kp 557 occurs inserted in R. door, with R. eye added on the left, with sound *ngat* and sense “ignorant,” “deaf.” In Kw water is seen flowing from four sides to the centre of a piece of land.—Sw.

558. 重 *chung*, 6, 7, *dong*, *dom*, “heavy.” To move, R. strength. *Tung* “east” 425 is here contracted and used phonetically.—Tt. *Liang* “to measure,” is in Kw formed from *chung* “heavy” 量. In the modern shape it is formed from 里 “a mile.”

559. 𠂔 *c’ha*, 4, *t’ap*, “to beat.” Picture of a pestle and mortar. See 662, where a mortar also occurs.

559a. 牧 *mu*, 8, *mok*, “shepherd,” “to do a shepherd’s duty.”

From 92 and R. cow. *P'ok* "strike" 92 is also ideographic, and alludes to the shepherd's staff.

560. 秋 *t'sieu*, 1, *t'sok*, "autumn." The ripe time, as *c'hun* "spring" is the swelling and bursting time. From 167, which is *sok* in *su* "coagulated milk," in *su* "to revive," and in *sī* "private," "that which is one's own," same as *tsī* 176a "self." For final *k* see 343a, 993.

561. 香 *hiang*, 1, *kong*, "incense," "fragrance."

562. 冂 *hung*, 1, *kong*, "noise." See 17a. Also *kü*, *kok*, R. leather *kek*. From R. words and *yün* 94 "even."—Sw. But it is better to regard the wrapping radical as a hand indicating noise made with the hands. See the same hand in 438.

562a. 急 *ki*, 4, *kip* "quick." *Kik* once in the Odes, *Siau ya*. The present form first appears in the *Li shu*. From R. heart and *ki*, 8, *gip*, phonetic 及.

563. 總 *t'sung*, 1, "the whole." The phonetic is the five strokes in the upper right-hand corner. Hasty. The primary idea is piercing through. A window piercing a wall is *c'hwang*, R. heart below, R. hole or *p'ien* "slip of wood" above. Intellectual penetration is *t'sung*, R. ear. To stimulate is *t'sung*, R. strength on the right. *T'ung* "penetrating," "reaching through," is the same root. *T' = c'h = t's*. Picture of a hole made in a house or wall. The wall is the outside cover, which in Kw is a circle with a dot at the top.

564. 盈 *ying*, 5, *dong*, "full." From *jeng*, 8, phonetic, and R. vessels, *ming*.

565. 盾 *t'un*, 5, *dun*, "shield," "follow," "sow," "flee." Also *tu*, 4, *tut*, R. flesh. It may be phonetic in 956 *siün*, 674 *chen*, etc. A picture of covering the eye.

566. 扁 *pien*, 2, *pin*, "inscription written over a door." From *ts'e* "book," and *hu* "door."

567. 契 *k'i*, 3, *k'it*, "contract." Also *sit* and *zip*. R. great, *ta*, may be changed for R. silk, as in 809. From 256, where the knife indicates the cutting of characters on bamboo and wood, and the four strokes on the left are phonetic.

568. 衍 *yen*, 6, *gin*, "overflow." From R. water and R. walk *hing*. Sin, *k'ien*, R. heart.

569. 律 *lu*, 8, *lut*, "rods," "rules," "laws." From R. 60, short step, *c'hü*, *tik*, and 129 "brush" *yü*, *t'ot*.

569a. 後 *heu*, 6, 7, *guk*, "after." *K'ok* once in Kw, R. hemp.

From RR. 彳, 𠂔, 攴, the last of which means behind.—Sw. The second, silk, keeps a man back by binding him.—Sk.

570. 皆 *kiai*, 1, *hat*, “all.” *Kat* in *Kya* and *Kwy*, R. corn. *Pi* “compare,” and *bak* “white,” suggest “all.”

571. 風 *feng*, 1, *pong*, *bam*, “wind,” “customs.” *Bam* in *Kwy*, R. horse.

572. 段 *twan*, “a cut-off portion of anything.” See 549. From R. spear, *shu*, and 𠂔 *twan*.

573. 人, and on the right 更, *pien*, 6, 7, *bin*, “convenient.” From *keng*, “watch.”—Sw.

574. 皇 *hwang*, 5, *gong*, “emperor.” From 65 *wang*, with which it is ultimately identical as a root. Also from 自 *tsi* “self,” here to be read *pi*, as in *pi*, *bit*, “nose,” “beginning,” 鼻.

574a. 泉 *t'siuen*, 5, *zin*, “spring of water.” Picture of water flowing from a covered place.

575. 卽 *tsi*, 4, *tsik*, *tik*. Also *tit*, as in Odes Tyt xii, in *Kwy*, R. hand, bamboo. Here probably *t* is for an older *k*. The right-hand portion of 575 is omitted in *Kwy*, R. fire.

576. 候 *heu*, 6, 7, *gu(t)*, “inquire,” “wait for,” “go to see.” Without the middle downstroke it is the second rank of nobility. With the middle stroke it is “to wait for,” “go to see,” “inquire about.” The arrow on the right refers to archery, by success in which noble rank was anciently acquired.

577. 禹 *yü*, 6, *nguk*, *guk*. Name of the founder of the Hia dynasty. *Tok* in *Kwy*, R. 44. See 117a. See 598 and 929.

578. 保 *pau*, 2, *pot*, “to protect.” Citadel, to reward or praise the good, baskets for carrying children. In *Kw* the right-hand part is nearly 孚 *fu*.

579. 𠂔 *yen*, 1, *ngem*, “to cover.” *Kam* in *Kwy*. Picture of two hands covering something up. 𠂔 合 suggests closing up.

580. 𠂔 *yü*, 5, *du(t)*, “yes.” Initial *t* occurs in *t'eu* “rob,” R. man; dig, R. knife. Initial *sh* occurs in *shu* “lose” in gambling, R. cart. Final *t* is inferred from the meanings, “pass over,” “rejoice,” “exchange,” etc. See 154.

581. 酋 *t'sieu*, 5, *du*, “a chief.” Spirits, R. water. From *yeu* 324 and a half 水 above.

581a. 𠂔 *k'io*, 4, *kak*, “meet,” “division,” “union of relatives.” *Kok* “valley” is phonetic.

582. 𣎵 *tsung*, 1, "to plant," "small branches of trees," "coir." See for the lower part 173 *tung* "winter," and 423 *ling*. $L=t$. Upper six strokes phonetic.—Tt.

583. 飛 *fei*, 1, $p^i(t)$, "to fly." Picture of birds flying.

584. 豕 *t'wan*, 1, $t'on$, fix the meaning of the lines used in the ancient divination. A pig walking.—Sw. Also *hwei*, $ku(t)$ "wearied," R. sickness. Yuen "cause," R. silk.

585. 𧈧 *nau*, 2, $no(k)$. Upper three strokes the same as in 283, which is *tok*. See 782. Hence final k is inferred, as is also deducible from the meanings, e.g. poison as compared with *tu*, *dok* "poison." $D=n$.

586. 貞 *cheng*, 1, *ting*, "chastity," "correct."

587. 若 *jo*, 8, *nok*, "if," "that," "like." One of the demonstrative roots. Same as 如 287. From *yeu* "assist" 139.

588. 英 *ying*, 1, *yang*, *tang*, "flourishing." Same root as *c'hang* "flourishing" 496. From 200 *yang* "middle," phonetic.

589. 𪔐 *miau*, 5, *mok*, "early growing corn." Final k is inferred from meanings like those of 546, 594, "beautiful," "small stalks," "good," and from Kw, which has *mok* "eye" above and *mok* "wood" below.

590. 昱 *yü*, 4, *tok*, "brightness." For the upper part see 436, 491. Yip in Kwy, R. fire. K from p . The lower part is 128.

591. 則 *tse*, 4, *tsak*, "law," "method," "limit." Found in 921a. From knife and shell money, the ancient standard of value.

592. 易 *yang*, 5, *dong*. Same as *c'hang* "bright," *nam* "south," *lang* "bright," by change of d to y , d to n , final m to ng . Phonetic in 767, 798.

593. 是 *shì*, 6, 7, *zhik*, "this," "is." See 553. *Zhik* in Kwy, R. 40, etc. *Dik* in Odes, Tyt xvi, R. hand. The lower part is *cheng* 正. The upper is 日 "sun."—Sw.

594. 𪔐 *miau*, 6, *mok*, "mysterious," "small." From 123 少 and R. eye. What the eye sees to be few.

594a. 𪔐 *kieu*, *hieu*, *k'ok*, "dogs looking." *K'ik*, *h'ik* in Kwy, RR. cart, horn. From RR. eye, dog.

595. 星 *sing*, 1, *sing*, "star." From *sheng* "life" 164. It means sparks, with R. fire, and is probably the same with *chang* "to illustrate," "make bright." Ape, R. dog. Apes are perhaps so called as being imitators. *Sing*=同 *t'ung* "like," = *siang* "like" 象.

596. 曷 *ho*, 4, *kat*, "why?" From *r.* say, *yue* and *ko*, *kat* "ask," "take," the lower five strokes.

597. 冒 *mau*, 7, *mok*, "blindly," "sacrilegiously." From *mu*, *mok* "eye," and *r.* moon.—Sw. *Mok* in *Kwy*, *rr.* woman, boat, wood. Placed in *Kh* under *r.* desert, *kiung*, on the ground of the *Kw*.

598. 禺 *yü*, *nguk*, "ape." For final *k* see 577 and 117*a*. *Ngung* in *Kya*, *r.* fish. *Ngu* in *Kya*, *r.* reptile.

599. 昌 *tsi*, 4, *tsip*, "flatter." Twist a cord, *r.* silk. From 238 ear and *r.* mouth.

600. 思 *sī*, 1, *sit*, "think." The upper five strokes are *sit* in 細 *si* "small." From the upper part of 776*a* as phonetic in *Kw*, and *r.* heart.

601. 喂 *wei*, 1, *kut* or *tut*, "fear." If *t* is the lost initial of this and the next phonetic, they are to be understood as derived from 201, finals *t* and *n* being interchangeable. *Ut* in *Kwy* *rr.* wind, hand, eye. *r.* mouth is not part of the phonetic.

602. 胃 *wei*, *ku(t)* or *tu(t)*, "stomach." Picture of the object with *r.* flesh below.—Sw. *Wut* in *Kwy*, *rr.* wind, eye, hand, and 60. *Kwei* *r.* mouth. A lost *t* is inferred.

603. 𪛗 *ngo*, 8 *ngak*, "to alarm." See 994. See 2 for the lower part of 603 and 14 for the cross of 994. Beat a tambourine. The two mouths express two voices singing in harmony, one answering to the other.—Tt. The lower part was anciently 208*a*, *ni*, 8, *ngik*, contrary, opposed to—Sw, and was phonetic.

604. 廻 *hwei*, 5, *gu(t)*, "return," "bend." From 293.

604*a*. 炭 *t'an*, 3, "charcoal." From *r.* fire and 岸 *an* "bank," phonetic.

605. 𪛗 *k'wai* 1, *k'a*. Rhymes with *nik* 655 in the *Yi king*, *Tyt* xvii. Source of *ku*, *kot*, "bone" 700. But since Sw takes no notice of the connexion, perhaps it is merely a modern resemblance. The meanings seem to require final *p*. Found in *kwo* "pass" 674.

606. 𪛗 *tuan*, 1, *tan*. Lower part see 527. From *shan* "mountain," where *sh* has changed from *t*. But Sw says the upper part is growing plants and the lower roots.

606*a*. 𪛗 *yung*, 1, "bank up water." Same as 876. Formed from water, 48, 362, above, and 372 "city" *yip*, below. Two mouths sometimes stand for city, and these mean banked-up earth to keep in the water.—Tt.

607. 宰 *tsai*, *ta(t)*, "ruler." Butcher, to kill, R. 79 *shu*. From R. cover, *mien*, and *sin* "acid" 296, which has also the sound *tsi*, *t'it*. See 656.

608. 攀 *kien*, 2, *k'in*, "tear up." The radical below may be changed for others. *Sai* and *chai* for *sak*, with RR. earth, heart, shell, wood. Phonetic in 1004, with R. foot and sound *k'ien*.

609. 家 *kia*, 1, *ko(t)*, "house," "home." Mongol *ger* "house." Picture of three men under a roof.—Tt.

610. 害 *hai*, 7, *gat*, "injure." The middle part *k'i* is the phonetic as in 365. The cover and the mouth below indicate, says Sw, that calamity begins at home.

611. 窄 *chai*, 8, *dzak*, *dak*, "narrow." Compress with the hand, R. hand. Wine press R. *yeu* (six P.M.). From 166 as phonetic.

612. 窠 *wa*, 1, "hollow," "concave." From melon phonetic. Melon is sometimes doubled. Not a classical character. The same probably as *hiue*, 8, *git*, "to dig," and *hiue*, 8, *git*, "hole."

613. 容 *yung*, 5, *dong*, "contain," "hold." Same as *c'heng* "receive," *chwang* "to stow." Easy. Probably the same as *t'ung*, passable, capable of reaching. From R. cover, *mien*, *ku*, *kok*, valley.—Sw. From R. hole *hiue*, and *kung* "just," also called *sung*.—Tt.

614. 榮 *ying* and *yung*, 5, *dom*, "light of fire." Same root as in 400. The radical wood is changed for others. *Ying* for vase, encampment, grave, etc. *Yung* for cover, light, glowworm. *King* with P. 250 with the senses "flax," "alone." *Lo*, *liau*, *lok*, brightness, R. cow; fat, R. flesh. See 806. The lost *k* is recovered by the help of Ty, in which *lok* occurs with R. cow. To measure with *lü* 呂, below. *Ying* = *liang*, "measure." Y for d. D=l.

615. 旁 *p'ang*, 5, *bong*, "side," "broad." From *fang* "square" 54, phonetic. In Kw R. cover *mien* over *fang*.

616. 疾 *tsi*, 4, *tsit*, "sickness," "hasty." *Tsit* in the Odes, Tyt xii. The phonetic is 163.

617. 唐 *t'ang*, 5, *dong*, "name of a dynasty." See 720 *yung* for form and sound, and 391 for the form.

617a. 席 *si*, 8, *zik*, "mat." See 130a. From *shu* 718 庶.—Sw.

618. 袞 *k'un*, 1, *k'on*, "embroidered robe." Perhaps from 130 *hiuen* "dark." From R. clothes and 公.—Sw. From 184.—Kwy.

619. 玆 *tsi*, 1, *tik*, "this," "black." From *hiuen* 130 doubled.—Tt. But this is improbable. See 50a, 620, 641, etc. Final *k* in 620,

641. Soften, R. water. Bring to life, R. son. Pity, R. heart. Stone, R. magnet. Hoe, R. metal.

620. 畜 *ch'u*, 4, *t'ok*. The six domestic animals. Take care of. An animal that is taken care of. Same root as 395. Also *hü*, 4, *hok*.

621. 衰 *shuai*, 1, *shat*, "straw coat used as a protection against rain." Picture of the object.—Tt. Decayed. The form in Sw indicates that we may perhaps look to 778 *shat* "kill," for an explanation of the middle portion of 621. There are four oblique crosses called *shat*. These may be the phonetic. The remainder is R. clothes.

622. 高 *kau*, 1, *kok*, "high." Final *k* with three radicals. Found in 845, 935.

623. 冢 *mun*, 5, "obscure," "covered," "ignorant boys." From R. pig, that animal being a type of stupidity.

624. 朗 *lang*, 5, *long*, "man," "portico." The portico is said to be used for the lord of the house honorifically, but since the word is employed for shepherds, and the Amoy dialect has *lang* "man," it is more likely to be an original word. From 300.

625. 冢 *chung*, 2, *tong*, "great," "hill summit," "tumulus," "tomb." From 563 *t'sung*, phonetic, and *pau* "embrace," ideographic. In Kw the upper two strokes, *pau*, surround the whole character.

626. 霍 *ho*, 8, *ngak*, "high-flying bird," "high." From 472. See 957, 992. See 776b *tak*, and 729 *tuk*.

627. 冥 *ming*, 5, "dark." From R. sun, 六, and R. cover *mik*. *Mik* in Kwy, RR. 50, 145. Also *mien*.

628. 羔 *kau*, 1, *kok*, "lamb." Final *k* deduced from 880, 1006. *Kok* in Kwy, R. corn. *Tak* in Kwy, RR. 113, 115.

629. 差 *c'ha*, 1, *t'ap*, "to err," "slip." From *tso* "left" 136, below, and a form which in Kw is much like *chui*, *dop* "fall" 456, in shape. It seems to be a double ideograph and also a double phonetic.

630. 朔 *sho*, 4, *skok*, *tok*, "new moon." *Sok* is "to return." The new moon is the light returning. To suck, R. mouth. *Sok*, plaster a wall, R. hand. *K* is lost in *su* "to mould a statue in clay," R. earth; *su* "to tell," "accuse," R. words.

630a. 𠂔 *kiue*, 1, *kit*. See 810 *kiue*. To dig, to pierce.

631. 迷 *mi*, 5, *mi(k)*, "deceive," "go the wrong way." From 120 *mi* "rice," phonetic.

632. 脊 *tsi*, 4, *tsik*, "backbone." Picture of the spine, R. flesh below. See 1037 for the four horizontal strokes.

633. 秦 *t'sin*, 5, *dzin*, ancient name of north-western China. Upper part phonetic in *c'hun* "spring" 520, but note that in Kw *c'hun* has a different form.

634. 素 *su*, 3, *sok*, "white," "uncoloured." Mongol *c'hagan*, "white." Upper part *chu*, *tok* is phonetic. Lower part *sī* "silk," is descriptive of material, but is also phonetic. See 287*b*.

635. 葍 *keu*, 1, *kok*, "connect," "join by crossing." Same as *kiau* 214. *Kak* in Kwy, r. peck. *Kiang* with four radicals. The upright characters are r. tree. The horizontal are beams of timber interlaced with the tree.—Tt.

636. 辱 *ju*, 8, *niok*, "to feel shame." Soft, moist, r. water. Same root in this sense as 545 and 655. The lower part *tok* 29 is phonetic.

636*a*. 逐 *chu*, 8, *dzok*, "drive," "pursue." From 412 and r. pig phonetic.

637. 原 *yuen*, 5, *ngen*, "spring of water," "source." From *t'siuen* 泉 "a spring, flowing from under a cliff." See 2*a*.

638. 夏 *hia*, 6, 7, *get*, "summer," "to dance," "large house." Name of the Chinese people.—Sw. From *hie* "head," *kieu* "a mortar," "the two hands," and *chü* r. 34 "the feet." This is in allusion to dancing.—Sw.

639. 致 *chü*, 3, *tit*, "to cause." From 237 and r. hand *p'u*.

640. 晉 *tsin*, 3, "receive." Same root as *tsin* "to enter."

641. 索 *so*, 4, *sok*, "rope," "search." Blow, r. wind. Lower part, 287*b*, is both ideographic and phonetic. See 50*a*. Upper part is *shok* "bind" 323.

642. 馬 *ma*, 6, *mo(t)*, "horse." Mong. *morin*.

643. 穀 *keu*, *k'io*, 4, *k'ak*, "husk of grain." About 16 radicals take the place of r. bench, *ki* in the lower left-hand corner.

644. 耆 *k'i*, *gi(t)*, "old." From 244 *lau* "old." Also *shü*, *zhik*. See 275 *chü*, *tik* "decree," for which the four lower strokes of 644 are a contraction.

645. 盖 *ho*, 4, *kap*, "why." Also with *ta* "great," with a stroke underneath, instead of *k'ü* "go." Also *kat* in Kwy, r. stone. From 143. *Kat* in Kya, with r. fire, instead of the upper three strokes.

646. 貢 *kung*, "gift," "tribute." Also found in 1039. From *kung* "work" 27. *Pei* below is the ancient shell money and other precious things presented in tribute.

647. 褰 *yuen*, 5, *gon*, "robe." Far, R. 162. Monkey, R. dog. Cart-shaft, R. cart. From R. clothing and 圓 *k'iuén* "circle" phonetic.—Tt.

648. 專 *fu*, *po*, 3, 4, *pok*, "publish," "wide." From R. inch, indicating measuring, and *fu*, *pok* 322 phonetic. With R. water on the left it becomes itself a compound phonetic. In this form it is *bak* in Kwy, RR. grass, bamboo. Note that this form with R. grass is also a double compound phonetic with RR. wood, stone, fish, metal, eat.

649. 隔 *ke*, 4, *kak*, "to separate." *Fen* on the right is changed for several radicals. See 622, etc. *Lik* in Kya, R. fish.

650. 哥 *ko*, *ka*, "elder brother." From 可 *k'o* 145 phonetic.

651. 栗 *li*, 8, *lit*, "chestnut." Not from *si* "west." The Lw form shows this. The upper part is in Kw *jeu* "flesh," and represents the chestnut.

652. 肅 *pei*, 7, *bik*, "prepare." Usually with R. man. *Bik* in the Odes, Tyt I. *Bik* in Kp, RR. man, fine. Mongol *beldehu*. *Bit* in Kh, R. man.

653. 幹 *kan*, "skill," "business." The radical *kan* "shield" 20, may be changed for *yu* "feathers," and others. One of the words for morning being *kan*, 卓 *cho*, a symbol already in use, was employed for it. The symbol thus acquired a new sound *kan*. Some say *kan* "shield," is phonetic here.

654. 退 *t'ui*, 3, *t'u(t)*, "go back," "refuse." In Kw, R. 34 is phonetic in this character. It is *ti*.

655. 弱 *jo*, 8, *nok*, "weak." *Nik* "to immerse," R. water. Mud, R. earth. This is the same as *ni* "mud" 157, which was used in this sense after the *k* was lost. Cover with the hand, R. earth. *Nau* "soft," R. woman. The bow indicates bending through weakness, and the separate strokes soft and pliant hair.—Sw.

656. 厚 *si*, 1, *si(t)*, "to be slow." From *shü* "corpse" 33a, and *sin* 296 "acid," "new," etc., which also has the sound *tsü*, *ti(t)*. See 607, *tsai*.

657. 展 *chan*, 1, *tan*, "stretch." See 671, 897. Upper part from 33a, which here is read *tan*. Lower part *shwai* 621.

658. 屑 *sie*, 4, *sit*, "fragments," "to despise." Sw uses 八 instead of the three strokes in the middle, of this character, so that *siau*, 2, *sok* "little," is not phonetic here.

659. 脊 *hie*, 4, *hip*, "ribs." From 161 *kia*, 1, *kap* "add." But the six upper strokes are also to be viewed as a picture of ribs. Below is *ju* "flesh."

660. 蒸 *cheng*, 1, *ting*, "to steam," "cook by steaming," "rise in the form of vapour." The idea is that of rising. From 255 *c'heng* "offer with two hands," as the phonetic.

661. 孫 *sun*, 1, *son*, "grandson." From *tsi* "son," and *hi* "thread," i.e. thread of descent or succession.

662. 舀 *yau*, 6, *dop*, "to draw water with a ladle." The lost dental appears as *d* and *t'* in almost all the examples, as *t'au*, *t'op* "sheath," *r.* leather *wei*. See 559, where the picture of a mortar occurs with the same sound.

663. 奚 *hi*, 5, *gi(t)*, "servants and dependents." From *r.* great *ta*, and the rest *r.* claw above and doubled silk below, phonetic.—Sw.

664. 氣 *k'i*, 3, *k'it*, "breath." From 89*a* and *r.* rice.

665. 乘 *c'heng*, 5, *dng*, "to mount," "a carriage." Same root as *teng* and *shang* "to go up." In *Kw* apparently a picture of objects with a stand on which they rest and a cover over them.

666. 勝 *sheng*, 3, *ting*, *ting*, "conquer." *r.* strength below is not part of the phonetic. The right-hand upper part is phonetic in 991. The left hand is *r.* flesh. This radical may be changed, as for *r.* reptile below. *Djim* in *Kwy*, *r.* reptile.

667. 芻 *c'hu*, 5, *dok*, "fodder," "grass." Widow, *r.* woman. *Chen* "wrinkle," *r.* clothes. *C'hü* "run," *r.* walk. *Zhuk* in *Kwy*, *r.* metal. From *r.* grass and *cho*, *tok* 41, phonetic.

668. 窑 *yau*, 5, *dok*, "pottery," "kiln," *r.* hand. Servant, *r.* man. *Tsok* in *Kwy*, *r.* metal. Upper part the same as *chau* 102. From 258.

669. 桀 *kie*, 8, *git*, "hero." To go up and stand on the high parts of a tree. Also *kik* in *Kwy*. See 348*a* *c'hwen*, *t'un*, for the upper part.

670. 般 *pan*, 1, "kind of anything." The left part is phonetic, being composed of *p'ien*, *r.* 91, in the old character with a winding stroke on its right.

670*a*. 般 *yin*, 1, "flourishing," "correct," "many." See 94 *yün*, 329 *kiün*. See 103 for the right-hand appendage.

671. 扇 *shan*, 3, "fan." Radically connected with 657. *Shan* = *tan* = *chan*. From *yü* "wing" and *hu* "door," both of which a fan resembles.

672. 厝 *ti*, 1, *tik*, "transmit to another," R. 162. Call, R. mouth. Examine, R. words. From R. 27 "cover" and 處 *ch'u* 3, *t'ok* "place," phonetic. Note that R. 34 in *ch'u* is *tok* in 394, 701. Compare also the meanings, as flute, R. bamboo = *ti* 8, *dik* "flute" 202, for additional proof of final *k*.

673. 留 *lieu*, 5, *lu(t)*, "remain." From 175 *mau*, *lieu*, according to the modern form. For the old form see Kh.

674. 眞 *chen*, 1, *tin*, "true," "genuine." Phonetic in *tien* 1029. See 500. See *tun* "shield" 565, *t'ien* "field" 201, for physical objects which may have originated the form. From (1) R. eye, (2) "to change," "renovate" *hwa* (the upper two strokes), and (3) "a hatchet" *kin*.

675. 叟 *seu*, 1, *sok*, "old man." *Sau* "sister," R. woman. *Sok* in Kwy, R. words. *Sheu* "thin," R. sickness. Like 471. *Yü* "moment." *Yo* in Kwy, R. insect. Modern form is R. *kieu* "mortar." In Kw fire and hand appear to be phonetic here with sound *sok* or *tik*.

676. 息 *si*, 4, *sik*, "to rest," "cease." Interest of money. From *tsi*, *dzik* "self" 176a. Son's wife, R. woman.

677. 臭 *ch'eu*, 3, *t'uk*, "bad odour." From *tsi* "self" 176a. With R. 犬 below. With R. eye above the pronunciation is *hieu*, *kek*. See 594a. See 811 *liok*.

678. 臬 *ye*, 8, *ngit*, "judge of a province." *Ngit* in Kwy, RR. door, mountain, and with 267. The older senses are, door-sill, hindrance in walking, which occur also in 810 *kiue*, *kit*. From R. wood, which refers to the sense door-sill, and R. self, where the allusion is not traceable.

679. 皋 *kau*, 1, *ko(k)*, "information," "prolonged sound," "sound uttered in entering the hall of audience." R. white alludes to information, and *pen* to walking fast, as is done when approaching the hall of audience. The root agrees with *kau* "to tell," and *hau*, *gok*, "to call."

680. 烏 *wu*, 1, *o(k)*, "raven," "crow." Probably *tok*. Picture of the object.

681. 射 *she*, 7, *zhak*, *dak*, "to shoot arrows." See *nguk* 772, and *cheu*, *tok*, 29. *Sie* for *dak* "thank," R. words. *She* "musk deer," R. deer. See in Kh several examples from the Odes and the C'hu t'si, tending to show that *she* "to shoot," anciently always had final *k*.

682. 追 *chui*, 1, *tut*, "pursue." Mallet, R. wood. This word is

called *dui* in Kp. The six strokes on the right with the sound *tui* mean a small hill, and form the phonetic of 682, 683.

683. 師 *shī*, 1, *shet*, "instructor," "leader." Sieve, comb, R. bamboo. *Shut* in Kwy without the upper right-hand stroke. The left-hand portion is *sit* and *nget* in 1014 and *kut* in 1020.

684. 鬼 *kwei*, 2, *kut*, "demon," "ghost." From man, below, and a picture of a demon's head, above.—Sw. The upper part, says Tt, is phonetic in *wei* "to fear" 601.

685. 𠂔 *p'i*, 5, *bit*, "clear," "to help," "thick." *Pit* in Kwy, RR. hand, strength. From *pi* 108, phonetic. In modern writing *t'ien* "field," is written usually instead of the upper part, and often on the left hand.

686. 蚤 *tsau*, 2, *tsok*, *tok*, "louse." Early. Scabies, R. sickness. To trouble, annoy, R. horse. Pride, lofty, R. man. Rebellious, R. heart. From R. insect, and R. claws *chau*, phonetic. Nails, to scratch, and the insect that causes scratching, have one root *tok*.

687. 倉 *t'sang*, 1, *t'ong*, "granary." Same as 938 *tsang* "hide," "treasury." From *shī*, eat, and *k'eu* "mouth," which represent a granary.—Sw.

688. 兼 *kien*, 1, *kim*, "altogether." Also *lim*. *Kim*, *k'im* and *ngim* in Kya, R. 170. Phonetic in *lien*, 5, *lim* 875. In *kiem*, *hwo*, "corn," 禾 is twice written and joined by three horizontal strokes which represent a hand holding the stalks.

689. 益 *yi*, 4, *yik*, *tik*, "gain." *D=s* in 676 *sik* "gain," and *z* in *su*, *dzok* in 338 vulgar, and *ch* in *chai*, *dak*, "narrow," in 611, compared with *yai* "narrow pass," R. *feu*, hill. From water and R. vessels.

689a. 拿 *na*, 5, *nap*, "take," "carry." From 285 *ho*, *gap*, and R. hand.

690. 翁 *weng*, 5, *yong*, "old man." Initial *g* is inferred from the meanings "wasp," i.e. the yellow insect, etc. From *kung* 116.

691. 桑 *sang*, 1, *som*, "mulberry." Forehead, throat. Final *m* is inferred from the representation of three, *sam*, in the upper part.

692. 能 *neng*, 5, *nim*, "to be able." *Nim* 282, is "to carry," and is the same root. *Nai* with RR. clothes, fire, reptile. *Tai* with RR. man, heart. *Hüung*, 5, *gom*, "a bear," RR. fire, yellow. *Nek* in Kya, R. reptile doubled. From R. flesh.

693. 𡗗 *c'hī*, 1, *t'it*, "stupid." See 52a *c'he*. From R. reptile, and R. sprouting plants, *c'he*, with a horizontal stroke to represent the earth.

694. 茸 *jung*, 5, *nong*, "growing plants." From ear 238, which is *shing*, *ting* in 886, and is here phonetic. *N* and *t* interchange.

694a. 革 *ke*, 4, *kak*, "to separate," "dyed skins of animals."

695. 茶 *c'ha*, 5, *dut*, "tea." From 355 *yü*, *dut* "I," and r. grass.

696. 草 *t'sau*, 2, *t'ok*, "grass." From *tsau* "early," *tok* 290a. See *tsau* 686 "early."

697. 時 *shì*, 5, *zhik*, "time," hour, of 120 minutes in length. From *sì* 240, phonetic, and r. sun.

698. 翥 *ta*, 4, *t'ap*, *tap*, "fly high." The upper part is *dap* in 502. From r. feathers, r. say *yue*.—Sw.

699. 晃 *hwang*, 2, *king*, "light," "brightness." From 288 *kwang*, phonetic. Uncertain, vast space of water. Same in roots as *hwang* 217.

700. 骨 *ku*, 4, *kot*, "bone." From 605, but this is not substantiated by Sw. If 605 is *kop*, as is likely, the connexion in form may be viewed as accidental and modern.

701. 畚 *t'si*, 4, *t'sik*, "spade," "sharpen." Grain, r. corn. See 792 *yi* "other," "different."

702. 圉 *hwun*, 7, *gon*, "pigsty." From *k'wun* "shut up in a circle" 377. See 50a. Picture of a pig shut up within a barrier, which is *k'iuen*=*hwun*.

703. 員 *yuen*, 5, (*d*)*on* or (*g*)*on*, "magistrate." *Sun* "take from," r. hand. *Tt* says it is from *pei* "shell money." *Kiang t'ai kung* was the first to introduce gold pieces of money, which were called *yuen*. The square hole in the money is 口, the round circumference is 員.

704. 溫 *wen*, "warm," "kind." Also *wu* for *ot*. *Ut* in *Kwy*, r. mouth. See 596 *ho*, *kat* "why?" From r. vessel and *t'sieu* 5 "prisoner," in allusion to kindly feeding of prisoners.—Sw.

705. 睞 *ta*, 8, *dap*, "glance of the eye." See 502 *ta*. See *tat* 440, *dap* 502. Also *kwan*, r. 162. From r. eye and p. *tai* 440, as phonetic.—Sw. It is thus shown that 440 had formerly final *p*.

706. 甞 *k'i*, 2, *k'ut*, "how?" Sw gives as one of the meanings 登 *teng* "a vessel of earthenware used in laying out offerings of food." r. mountain probably refers to the shape of the piled-up fruits in some vessel named *k'i*. See 841 *teng*.

707. 小 員 *so*, 2, *sak*, "small particles of anything." Clink of shell money.—Sw. From *siau* "small," and r. shell money.

707a. 崇 *k'i, k'iak*, "small window in a wall." *K'iak* in Kwy, RR. 150, 170. See for the lower seven strokes 811 *liok*. Initial *k* and *l* often interchange. From R. small and R. sun, in allusion to the use of the window.

708. 密 *mi*, 8, *mit*, "hidden." R. mountain below is exchanged for R. insect and R. eye. R. cover *mien* is sometimes omitted. Honey R. insect.

709. 叢 *k'eu*, 3, *k'ut*, "rob," "robber." From R. *p'u* "strike," and *wan* "complete," as if to say, robbers carry away all that is valuable.

710. 寅 *yin*, 5, *din*. From 3 to 5 A.M. Compare 500. The Kw forms favour the idea that *y* was formerly *d*.

711. 宿 *sieu*, 3, 4, *sok*, "to lodge," "pass the night." Same root as *si*, *zik* "evening," *ye*, *dak*, "night" 42, 394. Lower part is *pak* in 230.

712. 章 *chang*, 1, *tong*, "chapters" in verse or prose. From 音 *yin* "sound," and, in allusion to rhythmical arrangement, 十 *ten*.—Tt. The upper part is phonetic in 715, 714, 800 *t'ung* "boy." Tt views the character as entirely suggestive.

713. 竟 *king*, "boundary," "end," "in reality." Strong. Mirror. From *yin* "sound" 音 508, and man 人, below.—Sw. Tt suggests *kin* hatchet below.

714. 高 *ti*, 4, *tik*, "root," "harmony." Drop, R. water. Bank, R. wood. Oppose oneself to, R. strength. The lower inclosed portion is *kok* 153 ancient. Upper part phonetic, just as in 799. Below, *ku* is ideographic in the sense of "firmness."

715. 商 *shang*, 1, *shong*, "merchant," "consult," "learn men's thoughts by consultation." The form partly resembles *shang*, "still" 501. From *chang* "illustrate" 712, as phonetic, and below *na*, *nat* "speak in whispers."—Sw.

716. 旋 *siuen*, 5, *dzin*, "revolve." Lower right-hand corner is phonetic in 382 *ting*, *dien*, and has also the sound *din* in 350, 141a. From *fang* "flag," and *sü* "the foot."—Sw. Men in beating bounds, adds Sk, follow a flag with their feet till they have completed the circuit.

717. 族 *tsu*, 8, *dzok*, *dok*, "tribe." *T'sok*, *t'su* and *tsok* in Kya, R. metal. From "to bind," which is *lik* and *shok*, forming the root. The sound is from 163a *shì*, *tik*. Tribes were distinguished in ancient

as in modern times by banners. Hence the use of *fang* 54, and 435 *k'i* "banner," which explain the ideographic part. Note that *k* has become *t* in 163, 454, 616.

718. 庶 *shu*, 1, *tok*, "many." *Che* "partridge," R. bird. To cover, R. 162. Sugar-cane, R. grass and 40. *Tik* in *Kya*, R. hand. See 436, 511, 722.

719. 麻 *ma*, 5, *mo(t)*, "hemp." To grind, to rub. Grindstone. Found in *mei* 1025.

720. 庸 *yung*, 5, *dong*, "common," "ordinary." Same root as *c'hang* "constant" 501. Walls. Workmen. Great bell. From 167a and 327. The upper part is the same as in *t'ang*, *dong* 617. *Zhung* in *Kwy*, RR. fish, heart, leather.

721. 康 *k'ang*, 1, *k'ong*. "peaceful," "tranquillity." See 391 *keng*, for the phonetic. Used for 空 *k'ung* "empty" both words having been formerly *k'ong*.

722. 鹿 *lu*, 8, *lok*, "deer." Found in 718 and 1026 as a phonetic.

723. 產 *c'han*, 2, *t'an*, "produce." Also *ngen* in 512 with R. hair *sham*, instead of R. produce *sheng*. *Shan* in *Ty*.

724. 離 *li*, 5, *lip*, "dawn," "separate," "depart." Final *p* known from the meanings, as wet R. water=*shap*. See 762.

725. 牽 *k'ien*, 1, *k'in*, "draw," "pull or lead by a rope." From 130 *hiuen* "dark," as phonetic, but the included ideograph silk refers to the rope. The ox below indicates the animal that is being led.

726. 牽 *sho*, 4, *shot*, "a proportional," "to lead." In the middle is silk 50a *sik*. *Lut* occurs as the sound with several radicals. Compare 793 *lū* to wind, revolve, pile in layers. The ten 十, below and the two pairs of parallel strokes, all refer to laying out in order, and are ideographic.

727. 郭 *kwo*, 4, *kak*, "suburbs." Like 728 in form. Vast, R. 53. Extend, R. hand. Scatter, R. rain. Coffin case, R. wood. The idea is that of a circle beyond the city wall. As a root it = 國 *kwo* "kingdom," and R. 31, in both of which bounding circle is the prominent idea.

728. 孰 *shu*, 8, *zhok*, *dok*, "not raw," "ripe," "who?" Same as *shui* "who" 472, R. words. Left-hand part also *hiang* "to enjoy," In *Kw* the left-hand portion was *wei* "prepared leather," in allusion to the sense "not raw." The present form comes from the *Li shu*.

729. 樣 *yang*, 5, *yung*, *dong*, "great," "waves." Model, shape, RR.

wood, hand. Move, R. man. R. heart, not part of the phonetic. The same as *lang* "wave." *L=d*. Same as *ch'ang*, 7, *dong* "shape." Same as *tung* "move." From *yang* 218, ideographic and phonetic and *ying* 131, phonetic.

730. 羞 *sieu, sok*, "blush." From 83 *ch'eu*, which see for proof of *k*. One meaning is "to offer." A sheep was often offered. Hence sheep is the ideographic part of the character.—Sw.

731. 霽 *yü, 5, gok*, name of a sacrifice for rain. To lie, R. words. *Hu* "beautiful," R. woman. *C'hu*, 5, for *dok* "fuel," R. wood. To extend, R. hand. The lower part is phonetic for the sound *gok*.

732. 舂 *shung, c'hung, 1, t'ong*, "to pound corn." A mortar below *kieu* 6, 7, *guk*. Two hands above are working the pestle. *T'ong* is the sound of the verb imitated.

733. 彗 *sui, 3, sut*, "large broom." *Sit* "snow," R. rain. Also *hwei, 3, hut*, wise, clear-minded, small stars, stellar brightness. The lower part is the hand, which also occurs in 438 *cheu* "sweep," "a small broom." Each is a picture of the implement with the hand grasping it.

734. 夫見 *kwei, 1, ku(t)*, "rule." From *kien* "see." The root is the same with *kü* "carpenter's rule," by changes of vowels. In Kw *shī* "arrow," 矢, takes the place of 夫, and *shui* "water" occurs below. The arrow and water would both be used in determining the level, as also the eye in seeing, *kien*.

735. 責 *tse, che, 4, tak*, "blame," "punish." From 129 *chu, tok*, as phonetic.

736. 釐 *li, 5, lik*, 1000th part of an ounce. The radical *li* below is changed for many others. In Kw we find *lai* "come," in place of *wei* "not yet," and *chī* "branch," in place of *fan wen*. *Lai, lak* "come," is phonetic and indicates final *k*.

737. 醫 *yi, 1, yit, tit*, "cure," "heal." R. *yeu* below is not part of the phonetic. For the inclosure see 163 *sit*. For the right-hand portion see 103. *Yit* in Kwy, R. feathers below and R. reptile above.

738. 戚 *t'si, 4, t'ik*, "relations by marriage," "grieved." Ascent by steps, R. earth. *Tsu*, "wrinkle." See 667 *cheu*, i.e. *ruga*. From 484 *shu, shok*, phonetic (and ultimately 18a), and R. spear, which alludes to a kind of hatchet carried in the hand in the Shang dynasty and called *t'sik*.

739. 爽 *shwang*, 1, *shong*, "bright," "clear," "fresh." Same as *t'ung* "passable," "communication open." From *chang* 24, phonetic. But Sw says from *ta* "great," and *li* "bright," which is written with four crosses. Sk says the four crosses are cracks and holes that let in light.

740. 焉 *yen*, 1, *kin*, "how?" *Kin* in Kwy, RR. woman, mouth. But perhaps the upper part indicates *tin* as an ancient value. See 14a. Picture of a sort of pheasant.—Tt.

741. 敖 *ngau*, 5, *gok*. For final *k* see 907. Earth on the left is radical and is exchanged for white as in 907. See the same form in the Cw of 693. From 出 *c'hu* and *fang* "let go."—Sw.

742. 執 *chī*, 4, *tip*, "take hold of." Also *tim* in Kp, R. earth, in Kwy, RR. earth, rain, etc. The five strokes on the left-hand lower corner are *nim* in Kwy. See 282 *nim*.

743. 磬 *k'ing*, 3, *k'ing*, "musical stone." Also *sheng* "sound." This last may be in fact the original sound of 743. It occurs as a root in *t'ing* "to hear" 1037b. *T=sh*.

744. 埴 *yi*, 7, *ngit*, "to plant," "office," "duty." Hot, *jo*, *nit*, R. fire. Also *shī* influence and authority, R. strength. Treat contumeliously. *Sie*, 4, *sit*, R. clothes. From *lok* 422. *K* to *t*. *Nget* in Kwy, R. corn. Since earth is the radical, the sense "to plant" *ngi*, 7, *ngit*, should be regarded as the primary meaning.

745. 若 inclosed in R. 冂, *ni*, 8, *nik*, "to perish," "hidden," "hide." *Jo*, *nok* "if" 587, is here phonetic.

746. 連 *lien*, 5, *lin*, "connect." Same as *lin* 1008. Compare *c'hen*, *din* 425, otherwise *tung* east. But see 748 *chwen*, where the inclosure of 746 is phonetic.

747. 斬 *chan*, 2, *tam*, "kill," "cut off the head." R. cart alludes to the carts in which criminals are conveyed to execution, and which stand in a row while the execution takes place.—Sw.

748. 溥 *chwen*, 1, *tun*, "whole," "with one mind intent," "single." Same as *tan* "single," *c'hun* "sincere." The lower part is phonetic, as in *t'sun* "inch" 29. Upper part is like 746 *lien*. In Kw it is 卩 *c'het* "springing plants," above, and below that two round cocoons. See 50a. R. water is not part of the phonetic.

749. 區 *k'ü*, 1, *k'u*, "hide," "place where things are hidden," "place of residence." A plurality of persons is represented by the inner part consisting of three mouths called *p'im*, alone, and *ngam* in Kwy, with RR. mountain, stone, words. See also 923 *sok*.

750. 束 *sho*, 1, *shok*, "suck in." From *shu* "bind" 323, phonetic, and *r. k'ien*, to indicate the action of the mouth.

751. 曹 *t'sau*, 5, *dzot*, "many persons." A sign of the plural. Imperial gaoler. From *yue* "say," below, alluding to the speaking by which the gaoler performs his duty, and east 東, above, alluding to the position of the gaol on the east of the emperor's court. In Kw east is doubled.

752. 西示 *piau*, 2, *po(k)*, "fire-sparks flying." Final *k* is inferred from meanings agreeing with such as those of 41, 179, white, flag signal. The lower part was formerly *r. fire*, and the upper part *hing* "to rise" 興.

753. 𡵚 *siên*, 1, *sin*, "go up high." Also *t'sin*. From *si* "west," and *ta* "great."

754. 𡵚 *tsi*, 4, *t'it*, "varnish." Knee, *r. flesh*. Water as an ideograph appears to have been introduced below in the Sc. Picture of sap (*r. water* below) dropping from a tree (the part above).

755. 帶 *tai*, 3, *tat*, "girdle," "to carry." *Tat* in Kwy, *rr. heart*, earth, mountain. From *fei*, 1, *put* 77, and above it the picture of a string for tying.

756. 漢 *han*, 3, *kan*, name of a river, of the milky way, and of a dynasty. *r. water* is not part of the phonetic. The right-hand part is phonetic in 757. Also *t'an*. In Kw, *r. spear*, *kwo* on the right, and mouth and heaven on the left, as if in allusion to the milky way.

757. 勤 *k'in*, 5, *gin*, "diligent." See 756. *r. strength* not part of the phonetic. From *r. leather* *kek* and *r. earth* *t'u*.—Sw. The phonetic without the radical is the name of a kind of sunflower.

758. 滿 *man*, 6, "full." From twenty above and two *liang* below.—Sw. The phonetic without the radical water means "even," "peaceful."

759. 強 *kiang*, 5, *gong*, "strong," "violent." A rice insect. From 156 *hung*, phonetic and *r. insect*.

760. 尉 *wei*, 1, *tut*, "comfort." Here Sw and Sc have *r. fire* below, instead of *siau* "little" on the left side. *Ut* in Kwy, *rr. fire*, grass. The five upper left-hand strokes are *yi* "barbarian" 226, here phonetic. A hand seizes fire to impart warmth to some one.

761. 𡵚 *leu*, 7, *lu*, "to leak." From *yü* "rain," and *wu* 屋 "house."

762. 習 *si*, 8, *zip*, "to be accustomed to." Picture of birds flying

irregularly. Moisture, shining, fear, incline. Trowsers, from the verb *chap* to gird. See 724. $L=s$.

763. 𪔐 *lieu*, 7, 8, *lok*, "fly high." *r.* grass not part of the phonetic. Imitation of the sound of birds' wings, thus *lok*, *lok*. *Lok* = *tok* in 254 wings. Hence the upper part is phonetic and ideographic. *Kieu*, 4, *kok*, with *rr.* wood, hand. The senses bind, hang, twist, glue, call, with appropriate radicals, prefer initial *k*. Solitary, lofty, deep, to kill, to go, prefer initial *l*. Final *k* throughout is probable from the meanings.

764. 陰 *yin*, 1, *yim*, *gim*, "dark principle in nature." From *kim* "now" 110. *r.* hill *feu*, alludes to shade. *Yim* 64, at the right-hand lower corner is ideographic in the sense of "cloud." See 508. In *Kw* forms, 音 *yim* "sound," and 永 *yung*, "long," formerly *yim*, are both used as phonetics.

765. 悉 *si*, 4, *sit*, "all," "to make oneself acquainted thoroughly with." Some think the upper part is *pien* "distinguish," here ideographic. In *Kw* we find *shu*, *shot* 148, instead of it, and this could only be phonetic.

766. 造 *tsau*, 6, 7, *dzok*, "make." From 42 *kok*. Rhymes in the Odes with *kio*, *kak* "to perceive," Tyt iii. In *Kw cheu* "boat," was phonetic, instead of the radical on the left, with sound *tok*.

767. 傷 *shang*, 1, *shong*, *tong*, "wound." *r.* man is not part of the phonetic. Same as *yang*, any sickness. From 592 *yang*, *dong*, as phonetic. Initial $sh=t=d=y$.

768. 祭 *tsi*, 3, *tsat*, "to sacrifice." From *r.* *shī* "tell." The upper six strokes are pronounced *t'siet* in *Kwy*, *r.* words. They consist, says *Sw*, of a hand (on the right) holding flesh (on the left). But they are, as the example from *Kwy* shows, also phonetic.

769. 扈 *hu*, 6, *go*, name of a kingdom. From *r.* city, and *hu* phonetic 101. Servant, name of an office.

770. 角斗 *hu*, 8, *gok*, measure of ten pecks or *teu*. From *kio*, *kak* "horn," phonetic, and *teu* 斗 ideographic.

771. 從 *t'sung*, 5, *dzung*, "follow." There are two men above on the right. These are contracted into 115*a*. The lower part, *tseu* "to walk," contracted, is ideographic. See 318. The sound *dzung* is the same as *t'ung*, *dong* "together" 291, and is akin to it in signification.

772. 御 *yü*, 7, *ngu*, *ngak*, "to guide horses and chariots," "go up." Honorific word for anything imperial. Rhymes with *she*, *zhak* "to

shoot" 681, in the Odes.—Tyt v. The non-radical part is *sie*, 3, *sik*, and means to unharness a cart, unlade a cargo. Final *k* is known from 𠂔 *tik*.

773. 徙 *si*, 2, *sik*, "remove." Shoes, R. corpse. Formed from 119 above, 161a below, both phonetic, and radical 60. In Kw we find R. 34 *chī*, and RR. fire, rice, on the right. See 553, 993.

773a. 覓 *me*, 8, *mek*, "seek." Mok in Kwy, R. 113. From the hand employed in searching and *kien* "see."

774. 逢 *feng*, 5, *bong*, "meet." From *feng*, 348.

774a. 寫 *sie*, 2, *sik*. R. cover *mien* is not part of the phonetic. "Shoes." Shak in Kp, R. metal. Sik in Kwy, RR. stone, water, leather *kek*, grass. The upper part is *tak* in 349b. The lower part is contracted from 775 "bird" *tiau*.

775. 鳥 *niau*, *tiau*, 2, *tak*, "bird." Tak in Comment on Heu Han Shu. T to n.

776. 既 *ki*, 3, *kit*, "end," "already." See 350a for the left-hand part. Kit in Kwy with *tan* "morning" 192. The right-hand part is not *ya* tooth, but is called *ki*, and, says Sw, it is here phonetic. See in Kh under R. 71 *wu*.

776a. 脩 *sieu*, 1, *sok*, "to beautify." From 351 *yeu*, and more immediately from 修 *sieu*, *sok*, "to adorn," where 髮 *sham* "hair," takes the place of 肉 *ju* "flesh" in our phonetic.

776b. 雀 *t'sio*, 4, *t'sak*, *t'ak*, "magpie," "bird." From 123 *shau*, and 472 *chui*. Both these parts are phonetic, and the last is ideographic. Also *tat* by change from *k* to *t*. Tsit in Kwy, RR. water, heart.

776c. 聰 *t'sung*, "hearing and thinking clearly." Same idea as in *t'ung* 327 penetrating. Inclosed part phonetic in *tung* 173. The outside is like 501 *shang*, and may also be phonetic.

777. 𡗗 *teu*, 1, *tu*, "helmet." Picture of a man with a helmet on.—Tt. Note that the lower two strokes are most likely pictorial, but if phonetic they have the sound *tot* in *shwo*, *shet* "say," and in *she* "place" 103.

778. 殺 *sha*, 1, *shat*, "kill." Left portion is phonetic. Right-hand portion is *shu* R. 79, and in Kw R. strike *p'u*.

779. 貪 *t'an*, 1, *t'am*, "covetous," "covet." From *kim* "now" 110 and R. shell-money, *pei* hair. In Kw *sam* "three," below, and *meu* above.

780. 參 *t'san*, 1, *sam*, "together." From *meu*, *jen* and *sham* 43, below, and the triple *si* above. This triple *si* is called *lei* in Kwy alone, and with several radicals.

780a. 關 *kwan*, 1, *kon*, "shut," "gate," "a pass." The radical door is changed in 1008.

781. 貫 *kwan*, 3, *kon*. Pass through a coin or anything valuable with a thread (the horizontal line). Accustomed, R. heart. Also *shü*, 8, *zhit*, "true," "real," R. cover *mien*. Also in Kwy without R. shell-money below. *Pei* below alludes to the stringing together of the ancient shell-money.—Tt.

782. 巢 *c'hau*, 5, *do(p)*, "nest." Picture of a nest on a tree with little fledgelings appearing over the nest.—Tt.

783. 將 *tsiang*, 1, "about to," "near," "help," "a general." Also sap, soy, exhort, praise, oar, to row, lead an army. Radically the same as *sung* praise, *ling* lead. From hand on the right, and 118 *t'siang* phonetic.

784. 虎 *hu*, 1, *kok*, "alas!" A crack, fissure, RR. stone, earth. From *hu* "tiger," phonetic, and *hu* an exclamation, ideographic and phonetic.

785. 虎 *t'so*, 5, *dza*, *dzat*, "fierce and crafty like a tiger." From *tan*, *dat*, phonetic.

786. 堂 *t'ang*, 5, *dong*, "hall." From 501 phonetic, and R. earth *t'u*, representing the site of the building.

787. 占 *lu*, 6, *lok*, "salt before it is refined." *Dik* in Kwy, R. water, and with the sense "moist," "unrefined," "salt." Picture of the object in a pan.—Tt. In Kw *si* "west" is like *lu*, and Sw derives *lu* therefore from *si*, because salt is found extensively in Western China.

788. 莫 *mo*, 8, *mok*, "do not." Name of an edible plant with red joints and hairy leaves, of which in Kw the character is a picture.

789. 龔 *leu*, 5, *lok*, "gallery," "upper story of buildings," "tower." Phonetic in *shu* for *shok* 984 "number." For *k* see 984. From *kwan* "pierce," *chung* "middle," and *nü* "woman." The idea suggested is that of hollowness.—Sw.


790. 曼 *man*, 7, "lead." From R. hand *yeu*, and *mau* "blind."—Sw. The middle portion is R. eye, *mu*, and the upper R. say, *yue*. Other meanings: long, end, light in weight. Bread, RR. wheat, rice. Veil, R. napkin. The hand holds the veil which *mau* blind suggests.

791. 畢 *pi*, 4, *pit*, "finished." From R. field, and cross lines below, which suggest cutting and boundaries.

792. 異 *yi*, 7, *dik*, "strange," "different." See 701. *T'ik* in Kwy, R. walk. *Ok* in Odes.—Tyt. Wings, RR. wings, fly. Also to aid, R. wings. Here the root is the same as *chu*, 6, 7, *dok*, "assist"

193. From 界 *kiai* "boundary," above, and *kung* "offer with two hands," below.

793. 累 *lei*, 5, *lut*, "place in layers one over another." Mule, R. horse, i.e. the grinding animal. Also *t'ap*, R. water. The phonetic part is the upper five strokes. See 881, 985.

794. 國 *kwo*, 4, *kok*, "kingdom." From 430 *hwok*, phonetic. The word *kok* is derived from the boundary of the kingdom pictured as a square, as in R. 31  *kok* or *wei*. See 727.

795. 患 *hwan*, 7, *gan*, "misfortune." See 386 *kwan*, which has two mouths. A stroke pierces the doubled character *chung*, which represents the heart.

796. 崔 *t'sui*, 5, *dzok*, "high." *Chui* 472 is here phonetic.

797. 渠 *k'ü*, 5, *got*, "canal." From *kü* 144, phonetic, and RR. water, wood.

798. 湯 *t'ang*, 1, *t'ong*, "hot water," "broth." From 592 *yang*, phonetic. Initial *y* and *t'* probably both from *d*.

799. 戢 *ch'i*, 4, *tik*, "fire," "signal." Office, mark of secret duties (Sw.) and responsibilities, R. ear. Weave, R. silk. Banner, R. napkin. Call to mind by a mark, R. words. *Shi* "know," R. words. See 714 *tik*. From R. spear, *kwo*, and *yin* sound. Most of the senses imply mark or signal, to the eye by *fire* or *banners*, or to the ear by *sound*.

800. 童 *t'ung*, 5, *dong*, *dom*, "boy." Upper part phonetic in 712 *chang*, 715 *shang*. *Sh=ch=d*.

801. 徹 *c'he*, 1, *t'et*, "penetrating," "intelligent." Root same as *ta* 885. The left-hand radical may be changed for others. See 395 *yü* for the shape.

802. 敦 *tun*, 1, "sincere," "liberal." Anvil, hill, tower, strike with the fists, sunrise, breathe, much. From 396 *tun*, which has similar meanings. A rounded shape is the physical idea in most of the meanings.

803. 就 *tsieu*, 7, *dzuk*, *duk*, "to complete," "go to a place," "immediately." *Dzuk* in Kwy, R. mouth. *Tsuk* in Kwy, R. 78. *Tsok* in Kya, R. reptile. From 京 *king* or *liak*, R. hand, and 尤 *yeu*, *duk*,

phonetic. Common roots are such as *tso*, *tsak* "do," 卽 *tsi*, *tsik* "immediately."

804. 善 *shan*, 6, 7, *zhon*, *don*, "good," "virtuous." In Kw, R. goat above, and 言 *yen* "words," below, for which *k'eu* "mouth" is a contraction. The odour of the he-goat is called *shan* and the goat itself. Hence R. goat is used as suggestive of sound.

805. 鄰 *lin*, 5, "neighbour." Lower part is *c'hwen* in 348a, and *shun* in 838. *L=ch=sh*. Lower part *kit* in 669. The right hand, R. city, is not part of the phonetic. Without this *lin* means "fire caused by the ghosts of the dead." In Kw, instead of R. rice above, we find 炎 *yen*, *din*, which is phonetic (*d=l*) and also ideographic. The light of the glowworm is called *lin*.

806. 勞 *lau*, 5, *lok*, "labour." Draw from water, R. hand. Same root with *lik* "strength." *Lok* in Ty, R. cow, instead of R. 力. Hence the upper part may be phonetic. In Kw 悉 occurs for R. strength, as if in allusion to the bending of the whole mind to labour. See Tt.

807. A group of three hearts, 心, *jui*, 6, *nok*, "suspect," "impede," "buds." Stamens and style of flowers, R. wood. *Nok* in Odes, Tyt xvi, R. silk. Picture of buds not yet opened.—Tt.

807a. 夫夫 曰 *t'i*, 3, *t'it*, "for," "instead of." *T'it* in Kwy, R. man. But in *tai* 176 for, instead of, the final is *k*. Perhaps *t* in 807a is from *k*. *Lip* "to stand" doubled, and *bak* "white" below.

808. 貳 *er*, *rī*, *nī*, "two." R. throw alludes to throwing shell-money, R. *pei*, in counting.

808a. 琴 *k'in*, 5, *gim*, "harp." From *kim* 110 phonetic. The upper part is a picture of the harp. In Kw *kim* "metal" occurs for *kim* "now."

809. 絜 *kie*, 4, *kit*, "clean." From 256 phonetic, with R. silk.

810. 厥 *kiüe*, 4, *kit*, "that." Throw a stone.—Sw. From 630a, and 630 with the cover 2a. Since *ngik* is the sound of the left part of the inclosure, final *t* probably comes from *k*. See also *shok* 630. So then it comes ultimately from *ngak* 208a. In Kw 106 氏 with 十 or 可 occurs. Here 106 is phonetic with sound *kit*.

811. 遼 *liau*, 6, *lok*, "burn," "signal-fires," "shine." The radical is not part of the phonetic. Bind, little, high, inundation, far, with appropriate radicals. From R. fire at the bottom, next R. sun, above that R. fire, and at the top a cover. See in Sc.

812. 奢 *she*, 1, *tak*, "wasteful," "extend." From *ta* "great," and *che* 531, *tak*, phonetic.

812a. A group of three dogs 犬, *piau*, *pa(k)*, "wild," "uncontrollable." Said of dogs and of wind. Picture of three dogs. Final *k* is known from *pau*, *pok*, 168, used convertibly with it.

813. 瞋 *t'san*, 1, *tam*, "cruel," "sharp-pointed." Calumniate, silkworm, hide, to punch, usurp. Also *tsa*, 8, *dap*. Partly from *yin* 58, which is doubled. Four strokes added are 𠂔 "say" *yue*. *Tsam* in Kp, R. eye.

814. 壹 *yi*, 1, *tit*, "one." *Die*, R. 5. Spoiled food, R. eat. For the form see 319, 816a. It is an ancient form of 一 *yi* "one." Picture of the sacrificial vessel called *teu* with a double cover over it. The upper one may be 士 *shī*, *zhī*, *dī*, phonetic.

815. 敢 *kan*, 2, *kam*, "dare." Phonetic in *yem* 1035. The present form dates from the Li shu. In Kw a hand or *shu* "spear" occurs on the right. On the left a hand above, and *ku* ancient or *ju* flesh below.

816. 堯 *yan*, 5, *ngok*, name of a royal sage. From earth heaped on a bench as a symbol of height. Also *kiau*, *nau*, *hiau*, *shau*. *Hiau* in Kwy, R. corn, identified with a word having p. 622 *kau* "high," which indicates final *k*. The nine upper strokes are read *ngau* "high earth." For final *k* see 944. *K'ik* in Kwy, R. 66. *Niau* in Kya.

816a. 廚 *c'hu*, 5, *djot*, "kitchen." For final *t* see 814, 965. The radical may be removed. It is then *chu*, 7, *djot*, "stand up," "set up-right." From hand on the right and *teu* 319 phonetic. In Sc 臣 and 𠂔 were used above *teu*.

817. 彭 *p'eng*, 5, *beng*, sound of cymbals, of wind, of water=*bam*, *bam*. An implement attached to the side of (*p'ang*, and hence the sound) a war chariot to injure an enemy. From R. hair *sham* and the rest phonetic. The phonetic is formed from R. *teu* in the sense implement.

818. 喜 *hi*, 2, *kit*, "joy," "joyful." From 243 *kit* "good luck," with which it is the same in sound and sense fundamentally.

819. 惡 *ngo*, 3, 4, *ak*, "bad," "to hate." From *ya* 424, which is shown by this example to have final *k*.

820. 惠 *hwei*, 7, *guk*, "favour." See 889 *kik*. *K'ak* in Kwy, R. 79. Also *sui*, *suk*. Also *mit* in Kwy, R. black. *Gik* in Odes, Tyt xvi, R. silk.

821. 樊 *fan*, 5, *ban*, "hedge." See for the crosses 528. The character is phonetic without *ta* "great" below. The crosses indicate the weaving of twigs to make the hedge.—Tt.

822. 罍 *t'an*, 5, *dam*, "extend to," "spread out." *Djam* in Kp, R. hand. Wine-jar, R. vase. Probably a picture of a vase originated the character, for in Kw below R. west is found a contraction of *teng* 登 or *teu*, both pictures of vessels.

823. 斯 *sī*, 1, *si(t)* or *si(k)*, "that," "to separate." *Kin* "hatchet," on the right has the sound *sik* in 433 R. wood, and *sit* in 326 *che* "to break." See 99. *K'i* on the left ideographic. Final *t* probably derived from final *k*.

824. 黃 *hwang*, 5, *gong*, "yellow," "brown." Found in *kwang* "wide" 966. In Kw *kieu* "long" above, *huo* "fire" below, and R. grass in the middle.

825. 散 *san*, 3, "to scatter." Also *sa*, 4, *sat*, "scatter." Other meanings: flour and any powder are called *san*. Also umbrella, RR. silk, napkin. Final *t* changed formerly to *n*. On the right is the hand employed in scattering. The left is probably a picture of some implement used in scattering with sound *sat*.

826. 朝 *chau*, 1, *tok*, "morning." To see the emperor in the morning. The court. Sw says it is derived from 486 with *jen* "man" on the right, that is, 895 *kan* "brightness" of the sunrise, and that the rest is *cheu*, *tok* 273 "boat," phonetic.

826a. 粟 *su*, 4, *sok*, "ear of corn." Picture of the object.—Tt. From 247. Fear, R. heart. The true old sound perhaps of *si* "west" is here seen. In *lit* "chestnut" the writing has become irregular. In Kw three chestnuts on a tree with their stalks and four prickles on the husk of each, are plainly seen, but no *si* "west."

827. 項 *hiang*, 7, *gom*, "matter or thing," "neck." From 27 work phonetic and R. head.

828. 鑿 *yu*, 8, *got*, *shot*, "to pierce or bore." *Zhut* with RR. 30, 85, 142, 187, 195 in Kwy. See 81, 545, 546. Also *kiue*, *kit*. From *mau* spear ideographic and the lower part phonetic.

829. 尋 *siün*, 5, *zim*, *dim*, "seek." From *kung* "work," *k'eu* "mouth," *yeu* "hand" and *t'sun* "inch." In Kw *ju* "flesh" and *c'hi* "foot," occur in place of mouth and work. Since *t'am*, to search for the depth of water, is the same word, the foot measure would be alluded to as used in measuring depths.

830. 閔 *min*, 6, "to pity." From *wen* 56 phonetic and door, representing the visitor who goes to the house of mourning to sympathize.—Sw.

831. 閏 *jun*, 7, *non*, "intercalary month." At the beginning of other months the king stayed in the temple of ancestors. At the beginning of the intercalary month he stayed within his own door. Hence the use of *r.* door.

832. 閒 *hien*, 5, *gin*, 1, *kin*, "interval," "crevice." *Han* in *Kp*, *r.* hand. Inclosed part phonetic in *kien* 407. The inclosed moon may be exchanged for wood. The moon seen through a crack in a door is suggestive of "crevice."—Sk.

832a. 屠 *t'u*, 5, *dok*, "kill." From 531 *che*, *tak*, phonetic and 屋 "house," the butcher's shed.

833. 尸 and below it written thrice 孑 *c'hwen*, 5, *zhon*, "weak," "tyrannize." Same as *jwan* 527. Upper part from 33a. See 897, 657, etc. Picture of three children in a house, suggestive of weakness; but the three children are also phonetic with sound *zhon*, without the radical.

834. 巽 *siuen*, 1, *sun*, "condescend." *Sun*, *shun* both mean "bend." From a double *sü*, 9 A.M. to 11 A.M. and two hands joined. The hands offer gifts. In the modern form a bench is added below on which to place the gifts. This *Kw* is without.

835. 隆 *lung*, 5, *long*, "abundant," "prosperous." High, *r.* mountain. Vault of heaven, *r.* hole, is called *lung* in reference to height. From *r.* hill, *feu*. For the upper part see 173 *tung* here phonetic, as also is 生 *sheng* "life" 164. $T=l=sh$.

836. 竹 and below it 𪛗 *chu*, 4, *tok*, "guitar." From 260a, bamboo phonetic. The lower part is *kiung* 250, which is here ideographic. The instrument has a small neck and thirteen strings.

837. 答 *ta*, 4, *tap*, "answer," "recompense." *T'ap* in *Kp*, *r.* foot. In *Kw* field below instead of bamboo. *Ho*, *hap*, implies exact agreement.

838. 舜 *shun*, 3. Name of an ancient emperor. From *r.* claw, *r.* cover, and *p.* 348a *c'hwen*. In *Kw yen*, burning brightly, is probably phonetic with sound *din*.

839. 爲 *wei*, 5, 7, *hwei*, *gi(t)*, "to be," "to do," "for." *Kui* in *Kwy*, *r.* woman. Form of a female monkey.—Sw. The hand at the top is intended for one of the fore limbs of the animal.

840. 番 *fan*, 1, *pan*, "foot of a quadruped," "people on or beyond the boundaries." The upper part *pien* is phonetic. Same as *pien* "side." *Ban* in Kp, R. side. Also *po*, 1, *pat*, "to send forth," "distribute." Found in *shim* 963, to inquire into as a judge.

841. 登 *teng*, 1, "ascend," "sit on something elevated." The lower part *teu* points to the use of the ancient wooden vessel which contained flesh at the sacrifices. Another of earthenware was named *teng*. The upper part on the right is hand and on the left flesh. A hand holds the flesh over the *teu*.

842. 發 *fa*, 4, *pat*, "to send forth." The upper part R. *pei* is phonetic and also expresses separation. The bow and the other implement or implements *shu* are the instruments of sending forth.

843. 毛 *t'sui*, 3, *t'u(t)*, "thin hair of animals." Also *kiau*. From *mau* "hair."

844. 無 *wu*, 5, *mo*, *mo(k)* or *mo(t)*. Also *ho* in Kp, R. napkin, heart. Also *fu*, *po*. In Kw R. wood, *mok*, occurs in place of R. fire, and is phonetic. It is found in twenty-two out of forty-one old forms of the character in Lsfl. This agrees with *mok* 788. It is also used interchangeably with *mot*. 85, 96, both meaning "not."

845. 喬 *k'iau*, 5, *gok*, "high." With R. wood, "bridge." From *yau* and *kau*, *kok* "high," both phonetic.

846. 然 *jan*, 5, *nen*, "set on fire." From *huo* "fire" ideographic and the upper part phonetic. Derivative senses, "thus," "it is so."

847. 須 *sü*, 1, *sok*, "beard," "must," "ought." For final *k* see 123, 553, with which several senses of 847 agree. See R. 126 *er*, *nik*, "whisker." From *hie* "head," and *sham* "hair ornaments."—Sw.

848. 象 *siang*, 7, *zung*, "like," "elephant," "likeness," "image." The elephant, of which this is a picture, would seem to have been known to the inventors of the characters. In Kw the ear, tusks, and four legs are pictured.—Sw.

849. 復 *fu*, 8, *bok*, "going backwards and forwards." From 514 *bok*. Also *li*. The Kw comes from 534 and 168 *fu* and *pau*. The radical on the left indicates walking.

850. 焦 *tsiau*, 1, *tsok*, *tok*, "to dry," "upper viscera." *Tsak* in Kwy, RR. 86, 119, 115, 140. See 948. *Tsam* in Kwy, RR. grass and wine combined. From *chui* 472 phonetic, and R. fire.

851. 集 *tsi*, 8, *dzip*, "gather." The upper part, as a phonetic, is

tok, perhaps by change of *p* to *k*. It is *dzap* in 1017 *tsa* various. Compare Mongol *shibegun* "bird," with *t'sio* "bird" 176c, where *t'ak* is the old sound. See *r. bird*. Picture of birds on a tree.—Sw. In Kw three birds and no tree.

852. 眾 *chung*, 3, *tong*, "all." The lower part represents a group of three men. The upper part is in Kw an eye written horizontally.—Sw. Same as *tsung* 776a. *Ch*=*ts*.

853. 合 *hi*, 4, *kip*, "unite." Attract, *r. hand*. Cut, *r. knife*. Drink, *r. water*. Dry in the sun, *r. sun*. From *no*, *gap*, 285 phonetic and ideographic, and *r. feathers*.

854. 奠 *tsun*, 3, "name of a wine vessel," "honourable," "title of parents." The lower part from *t'sun*, the hand engaged in offering, but also here phonetic as in 748. The upper part is *tsieu* "wine" contracted. Instead of *t'sun*, *r. earthenware*, *feu* was often used on the left hand.—Sw.

855. 會 *tseng*, 1, and *t'seng*, 5, "already." From eight at the top, *r. 日* at the bottom, and the Kw of *c'hwang* "window" in the middle. *C'hwang* means "that which pierces" = *t'ung*, *t'sung*, etc. *C'h*=*t's*=*t'*. *C'hwang* is here phonetic.—Sw.

856. 幾 *ki*, 2, *ki(t)*, "weaving loom," "how many," "any cunning machine." From *r. silk*, and *sut* 235, which is here, says Sw, ideographic. It is not then from *kak* "spear" 75, though found there in Kh.

857. 虛 *hü*, 1, *hok*, "empty." From *k'ieu* "hill," and *hu* "tiger" phonetic.—Tt.

857a. 卓戈 *ki*, 4, *kik*, "a weapon with two prongs." *Cho* "high" on the left suggests great length. The spear on the right is ideographic and phonetic.

858. 尙 and under it 牙, *c'heng*, 1, *t'ang*, "to pole a boat," "fulcrum." From 501 and *r. ya*, tooth. The hook or spike at the end of a boat pole seems to have originated the use of this ideograph.

859. 此角 *tsui*, 2, *tsok*, "beak of birds," "lips," "point of horns." From *r. horn* and *t'si* phonetic. For final *k* see 191. The lips are so called from sucking. *Sok* is to suck.

860. 華 *hwa*, 4, *gap*, "flowery." *Ngo* in Kp, *r. words*. Final *p* in Kwy, *rr. sun*, eat, fire, white, eye. See *hwa*, 104. The lower part, says Tt, is *chui* 垂 "flowers drooping" 456.

861. 莽 *maŋ*, 5, a kind of evergreen grass. Also *meu* 6, 7, "a certain person." *Mo* in Kp.

862. 黑 *hě*, 4, *kek*, "black." *At*, *gat*, in Kwy, RR. woman, ear. *T* from *k*. Formed from 400. *Mek* with R. earth. Form explained under R. 205.

863. 景 *king*, 2, *kang*, "bright." *Ying* "shadow." Beautiful view. From R. sun and *king* "metropolis," phonetic.

864. 日 *tsui*, 3, *tsut*, "very." *Tsut* in Kwy, RR. hand, silk. From 417 *t'su* phonetic and R. say, *yue*.—Sw. Collect, take by violence.

865. 路 *lu*, 7, *lok*, "way." Reveal, dew, R. rain. From *lak*, *kak*, 272 phonetic and *tsu* "foot" on the left ideographic. Final *k* known from the phonetic.

866. 貴 *kwei*, 3, *ku(t)*, "noble," "dear in price." Also *t'u*, 5, *du(t)*. Also with R. 162 *yi*, disappear. From R. shell-money, *pei*. With R. cover, *hi*, nearly surrounding it, *kwei* becomes a compound phonetic.

867. 單 *tan*, 1, *tan*, "only," "single." Also *t'o*, 5, *do(t)*, "fall in ruin."

868. 買 *mai*, 6, *mak*, "buy." *Mik* in Kwy, R. water. *Mok* in the Odes, R. grass.—Tyt. From R. shell-money, *pei*, and R. net.

869. 僕 *pu*, 8, *bok*, "slave," "servant." R. man is not part of the phonetic. From R. grass, R. wood in the middle, and two hands below offering a gift.

870. 敞 *c'hang*, 2, "high," "wide." Business court yard, R. cover, *yen*. From 501 *shang* and R. hand, *p'u*.

871. 敝 *pi*, *pit*, "worn," "spoiled." To cover, strike lightly, hill, bent, cup, to go past a place outside. Picture of worn-out clothing. From *kin* "napkin."—Sw. The two pairs of strokes on each side of the upright line are, say some, the pattern of the cloth.

872. 意 *yi*, 3, (*t*)*ik*, "sentiment," "thought," "intention." Upper five strokes phonetic in 590 and 714. The middle four strokes are phonetic in 799. By Sw *yin* "sound" above is supposed to indicate that the thoughts are known by sounds.

873. 薦 *chai*, *chī*, 6, *dik*. A fabulous reptile. Final *k* in 722 *lok* "deer," and in 775 *tiau*, *tok* "bird." Also *tsien* "straw," "to recommend any one to another," R. grass.

874. 應 *ying*, 2, *tang*, "eagle." The meanings "ought," "bosom," indicate initial *t*. Inclosed part phonetic in 876. Probably the covering radical is also phonetic with value *yung*, *ding*, *lim*, as in 875, 876, 878. R. heart is not part of the phonetic. See *t'ing*, a name of houses, 5, *ding* 513, and *t'ang* 786.

875. 廉 *lien*, 5, *lim*, "economical." From *lien*, 5, *lim* 688, and R. cover *yen*.

876. 雍 *yung*, 1, *ong*, *tong*, "peaceful." Same as 606*a*, which is the Kw. Formed from and part of 874 above. The lower right-hand part *chui*, since it alludes to birds, belongs naturally to *ying* "eagle" 874 in the first place.

877. 羸 *lo*, 6, *la*, "naked," "wasp." Also *ying*, *dong*, "to conquer," "to fill," "full." *Kwo* "fruit" below is not part of the phonetic, and is exchanged for several radicals. The phonetic is, says Sw, a picture of the animal *lo*, some unknown wild beast.

878. 稟 *lin*, 6, *lim*, "to give." Also *pim*. Upper part *tan* in 386*a* and in 879. From R. corn, implying a present of corn, and *lin*, the upper part, "granary," from *ju* "enter," *hwei* "return." Here, says Sw, a picture of a house with a window and door in it to let out steam and heat. In modern times the sense "granary" is expressed by attaching R. cover, *yen*.

879. 𠄎 *tan*, 2, *tan*, "sincere." Same radically as *chen* "true," *c'hun* "honest," *tan* "dawn." Upper part see 386*a*, 878.

880. 義 *yi*, 7, *ngak*, "right," "justice." Rhymes with *lok* in Yi king xvii. Tyt. The phonetic part is *wo*, *nga* "I" below.

881. 雷 *lei*, 5, *lut*, "thunder." See 981, 985. From 201, *lei*, *si*, *lut*, *tit*, and R. rain. In Kw *t'ien* "field," is repeated two, three, and four times, perhaps to indicate successive peals of thunder, it being here phonetic with the sound *lut*.

882. 天非 *sa*, 4, *sap*, "bad," "torn," "negligent." Also *kut* in 1000, 1010. A bottom stroke is often added. From "not," implying moral condemnation, and *t'ien* "heaven."

883. 隋 *sui*, 5, *dzup*, "follow." From *to*, *dop*, 522 phonetic, and *tso* left 136. The R. flesh is in allusion to "marrow," one of the meanings. In Kw R. hill was added within R. walk. R. walk alludes to the act of following.

884. 感 *kan*, 2, *kam*, "to influence," "affect." As a root prob-

ably from *kam* "sweet." Phonetically from *hien* 524 "all," r. heart below.

885. 達 *ta*, 8, *dat*, "reach to," "be successful," "arrive at a high point." Other meanings: otter, flee, beat, knot. The same root in the sense "beat," occurs in 888. From RR. great, sheep, and walk.

886. 聖 *sheng*, 3, *shim*, "wise," "a sage." Phonetically from *cheng* 373. Etymologically from the root *shin* "deep," or from *sheng* "to rise." See 90a and 282 *jen*, *nim*. The ear on the left is *nong* in 694.

887. 貝 *fen*, 1, *pun*, "strong," "ornament." Upper five strokes phonetic in 528 *pen* "to run." Also *pi*, 3, *pit*, "ornament." r. shell-money seems to be phonetic here, but is certainly ideographic in the sense "ornament."

888. 鐵 *t'ie*, 4, *t'it*, "iron," "to beat," "iron-coloured." A variation of 242 *tsai*, *tai*, perhaps derivable from 28 *t'u* "earth." r. metal is changed for r. horse, hand, *sheu*.

889. 𢱿 *ki*, 4, *kik*, "to strike." From 820 *hwei* phonetic. Also bind, r. silk; urn, r. earth. r. weapon *shu*, points to the action of the hand.

890. 壘 *kiang*, 1, *kong*, "boundary." Same radically as 713, "strong," "stiff," "violent." Also ginger, reins used in riding. From three strokes and two fields indicating boundaries of land.

891. 賈 *kia*, 2, *ko*, "to sit in a shop and sell goods." From r. shell-money.

892. 禁 *kin*, 3, *kim*, "forbid," "check." r. announce, *shĭ*, is ideographic. As a root it is from *kam* "cut," r. announce, *shĭ*. Phonetically from *lim* "forest" 432. *K=l*. *Gim* in Kp, r. head, *hie*.

893. 楚 *c'hu*, 2, *t'ok*, "a thorny plant," "grief," "trials." Name of the province Hu kwang. The wooded character of the country is indicated by the two trees. The lower part is phonetic. It says it was the abundance of the plant called *ch'u* that caused this name to be given to Hu kwang.

893a. 𢱿 *meu*, 7, *mok*. A phonetic of rare use found in Kwy.

894. 𢱿 *she*, 4, *shok*, "reaper," "avaricious." Harvest, r. corn. From *lai* "come," *lak* and *lim* "granary" 878.—Sw Also *t'siang*, 5, *dong*, "mast on a boat," r. wood. Wall, r. earth. In Kw field sometimes takes the place of *kwei*.

895. 幹 *kan*, 3, *kon*, "skill," "light of morning." According to Sw it helps (without R. *kan* "shield") to form 826 *chau* "morning." *Kan* is both phonetic and suggestive of meaning. Cf. the senses arrow, stalk, stretch anything out with the hand.

896. 肅 *su*, 4, *sok*, "reverential." From R. brush and *yuen*. *Sieu* "rust," R. metal. *Siau* "fife," R. bamboo. *Siau* "blow," R. wind. The present shape was completed in Lw, and Sc. Sw says the writing brush held over an abyss denotes reverence. In Kw are seen two hands beneath offering some vessel, or, as in another shape, R. heart on the left and two hands on the right, one of them grasping a staff in an upright position.—Sw.

897. 殿 *tien*, 7, *din*, "hall," "temple." The left-hand upper part is properly a house, and beneath it are in Sc two benches to indicate furniture. On the right hand is R. spear, *shu*, which may allude to the warlike implements placed in the temple. Temples and halls are not mentioned under this name before the T'sin dynasty—B.C. 220.

898. 爵 *p'i*, 4, *p'ik*, "prince," whether lord paramount or feudal baron. In Kw R. man on the left, and on the right a hand of three horizontal lines above, R. cover, *mik*, in the middle, and R. fire below. Wall, R. earth. Arm, R. flesh. Noise of a thunderbolt, R. rain.

899. Two of 𠂔 above, and below them two of 止, *she*, 4, *shap*, "rough," "hard." From *si* "four" above, and *chī* "to stop" below.—Sw. Checks on all sides.

899a. 豕 *chī*, 7, *dī*, "swine." Yet in Kwy, RR. jade, stone. The swine's foot being like the deer's foot, the two 𠂔 of the picture are the same in both.—Sw. The upper part is R. boar's head, *ki*. In the middle below is *shī* "arrow" phonetic.—Sw.

900. 愛 *ngai*, 3, *ai*, *ak*, "love." From R. heart, and in Sc a line drawn round it, as if to denote embracing. The foot radical *si* at the bottom is in Sc wanting, but appears at the top turned the other way. To cover, R. bamboo. Clouded, R. rain, with *yün* "cloud." Clear, R. white. Dark, RR. sun, eye.

901. 詹 *chan*, 1, *tam*, "too many words." From *yen* "words" below, *pa* "eight" in the middle, and *wei* "a man standing on a cliff" above.—Sw. Courage, liver, R. flesh. Jar, R. tile. Carry, R. man.

901a. 魚 *kie*, 4, *kit*, "keep fish," "cut." *Kit* in Kya, *kit* in Kwy, RR. walk, grass. Also *ki*, 3, "loosen."

902. 解 *kiai*, 2, *kak*, "to unloose." From 346 *kak* "horn," *tau* "knife," and *r. cow*. *Kak* in Odes, Tyt xvi. Sw says it is a knife cutting off a cow's horn. *Kak* "horn," is phonetic.

903. 微 *wei*, 5, *mi*, "subtile," "minute." Tt connects it by resemblance in sound and meaning with *fei*, *pit* "not," *wu*, *mo* "none." May it not be allied to *mo* "grind," *mot* "fragments"? The hand on the right will then allude to striking or grinding.

904. 雉 *tsiüen*, 5, *dzun*, "fat flesh." The lower part is a bow. Upper part is *chui* 472 "small bird," which is to be shot with an arrow. Also *tsui*. Found in 1003, *hi*.

905. 學 *hio*, 8, *gak*, "learn." Instruction, a sense which is derived through the notion of imitation. The radical son below is removable. About twelve radicals take its place. See 14, 115, 349a, the last two of which, "imitate," "mortar," are phonetic here. See 953. *r. 14*, *meng* "boy," alludes to the pupil.

906. 毀 *hwei*, 2, *ku(k)*, "break," "destroy." See 349a, which is here phonetic. *r. implement*, *shu*, is the instrument in destroying. Below *kieu* "mortar," on the left *jen* 90a, 壬, is used in Kw.

907. 皀 *ki*, 4, *kak*, "venerate." Without the radical, final *k* is lost in two-thirds of the words. Hit once in Kwy, *r. corn*. Sw says the meaning is "light flowing," and that it is formed from *bak* "white" and *pong* "let go."

908. 奧 *ngau*, 3, *(k)ak*, *(t)ak*. *Ok* in Kwy, *r. earth*, and in Kya, *r. water*. From the inscribed radical *bien* and *r. white*.—Kh. In Kw no *ta* "great." The upper stroke of the inscribed radical is often wanting. In Kwy, *r. hole* above, *r. sun* in the middle, and *r. spoon*, *pi*, below, occur as one form. In Sc two hands instead of *ta* below.

909. 禽 *k'in*, 5, *gim*, "birds." From *kim*, 110. The lower part is *r. 114*.

910. 遂 *sui*, 7, *dzuk*, "follow," "immediately." From eight and *r. pig*.—Sw. In Kw we find *tsi* "sister," instead of *r. pig*. This indicates final *k*. See 412 *t'ok*.

911. 殮 *t'sien*, 1, *t'sim*, "all." *Sim* "inquire into," *r. words*. *Lim* "face," *r. flesh*. To dress a corpse, *r. 78*. Gather up, *r. 66*. *Kim* "select," "pick up," *r. hand*. *Gim* "parsimonious," *r. man*. The four lower strokes are *t'sung*, *dom*, in 115a and 771. From a

man, a stroke, two mouths, and two men, *i.e.* consultation among several speakers and consent to follow.—Sw.

912. 會 *hwei*, 7, *gut*, “join together,” “assemble.” *Kot* in Kwy, RR. wood, knife, woman. In Kw 合 with 𠂔 below. These words indicate (*yue*) speaking (*ho*) unitedly. The modern character is modified from *ho* in the upper part.

913. 鄉 *hiang*, 1, *kong*, “village.” Village of a hundred houses. From R. city on each side. The middle part occurs in 300 and 481. In Sc the left-hand part is R. city turned round. The middle part is 向 phonetic (?).

914. 當 *tang*, 1, *tong*, “ought,” “act in place of,” “to be such and such a person,” “to give in pledge.” From 501 *shang* phonetic. The use of R. field seems to imply that land or its produce was given in pledge in early times.

915. 劇 *ki*, 8, *gik*, “a play.” Circle, R. gem. Chicory, R. grass. To shake, R. foot. Ashamed, R. heart. Laugh, R. mouth. R. knife is not part of the phonetic. See 910 *duk* and 916*a* and 412. From RR. tiger, boar, because these animals when fighting will not cease from the contest.—Sw. This alludes to the meaning of the phonetic “fight pertinaciously.” But *hu* “tiger” is also phonetic, having final *k*.

916. 戲 *hi*, 3, *kik*, “a play.” Without the radical on the right, “a vase.” R. tiger is phonetic. *Teu* “vase” is ideographic. The character is phonetic with and without R. spear, *kwo*.

917. 虎 and below it 田 and below it 力 *lu*, 6, *lot*, “carry off as plunder.” From R. tiger, which points to the ferocity of the plunderers, and 田 “field,” which has often the sound *lut*. See 981, 999, 881. It says it is from 力 phonetic, and *kwan* 貫 ideographic, and imagines *kwan* “to pierce with a needle,” to refer to tying up the captives.

918. 餐 *t'san*, 1, *t'an*, “eat,” “food.” With R. rice in place of R. eat, “good rice,” “rice for seed.” The upper part is phonetic here, and ought also itself to be classed as a phonetic. It consists of R. *tai* and R. hand.

919. 歲 *sui*, 3, *sok*, “year.” In Kw 止 above and 少 below. Both have final *k*. Final *k* is found in the similar phonetic 738 *t'sik* “relation by marriage.” This phonetic is also *kwei*, *hwei* with RR. knife, feather, etc. Once it is *yet* in Kwy, R. mouth. See 18*a*. Kwy

says it is formed from *sü*, *sut*, 235. Also *hut* in Kwy, R. 37, 85. Probably *t* from *k*.

919a. 著 *cho*, 4, 8, *tak* and *dak*, "make public," "show." From 531 *che*, *tak*, and R. grass.

920. 敬 *king*, 3, *kang*, "to honour," "elevate," "fear." From R. hand *p'u* on the right, and R. *kiung* 刀 phonetic. Compare 向. In Kw R. grass above is varied by the use of R. bamboo, and seems to allude to some bending instrument. The ideas "to bend" (as in *kung* "a bow") and "to raise" (as in *hing*) are united in this root. Raising the joined hands and prostrating the body are both reverential.

921. 萬 *wan*, 7, *man*, "ten thousand." Insects such as bees that fly in great numbers together are so called. In Kw we find *fu* "father" above, R. net in the middle, and R. grass below.

921a. 貝戎 *tse*, *tsei*, 8, *dze*k, "thief." The left-hand part is phonetic as in 591 *tse* "a law," here contracted. The right is *jung* "weapon."

922. 𧈧 *ming*, *min*, 6, *mang*, "frog." Picture of the animal.—Sw. Also *ying*, 5, *zheng*, *ding*, "fly." *Sheng*, *ding*, "cable," R. silk. Sw says it is the same without the three strokes on each side.

923. 𪛗 *sau*, 3, *sok*, "birds' voices." With R. heart rhymes in the Odes with *yak* "music," *niak* "tyrannical," ii. Tyt. Picture of the mouths of three birds calling or singing, as the case may be, upon a tree.

924. 過 *kwo*, 3, *ka(p)*, "to pass." From 605 *kwai*, which see. Also *chwa*, *ta* "beat," R. hand.

925. 農 *nung*, 5, *nong*, "farming pursuits." From R. *c'hen*, 8 A.M., time, morning, alluding to the time of farming labours. Above *c'hen* in Kw is *si* "west," for *sok* "millet," or *lim* "forest," or R. grass, etc., all indicating country life and objects.

926. 禮 *li*, 6, *lit*, "ceremonies." The phonetic without R. announce means a vessel used in sacrifices. It is *dit* in Kwy with R. 301. It is *t'i* with RR. bone, body. In the upper part the offerings are in two piles in a vessel. In the lower part we have *ten* R. 151, P. 319.

927. 睪 *yi*, 5, *tak*, "look at from aside." The upper part is R. eye, *mu*, and the lower itself a phonetic consisting of *ta* "great" above and five strokes below, the same as here, and called *nip* in Kwy. Lead, give, glad. Also *nip* in Kwy.

928. 圓 *hwan*, *yuen*, *k'ing*, 5, *guan*, *gung*, "round." The square is not part of the phonetic. Without the square the sense is "look in a frightened manner," and the sound *hwan* or *hiuen*. Also *siuen*. In *Kh gung* and *ziuen*. Delicate, quick, return.

929. 蜀 *shu*, 8, *zhuk*, *dok*. Old name of the province of *Sü c'hwen*. From *r. eye*, *mu*, above and *pau* "wrap," with *r. reptile* inclosed in it, below. Picture of the silkworm that lives on the sunflower. The eye above is its head, and the two middle strokes its body. *Dok* in *Kp*, *r. dog*. *Kp* infers that without *r. dog* the sound was anciently *dok*.

930. 業 *ye*, 8, *niep*, *gnep*, "business," "source of income." *Niep* in *Kwy*, *r. silk*. It is now placed under *r. wood*. In *Sw* it is derived from *p. acid*, *sin*, *r. grass*, *r. napkin*. It is there explained as a large board for suspending bells and drums. Of this use *r. napkin* is a picture 巾. Upright boards were called *hü* 虛, the modern *ngok*. The horizontal were called *siun*, *r. wood*, *p. 264*. The *niep* was a larger board placed above the *siun*. It became a symbol of riches because every rich man had a large one.

931. 寧 *ning*, 5, "rest," "peace." From *k'au*, *p. 2*, and the upper twelve strokes, which are *ning*. Connected with *tang* "firm," "steady." Cf. *ting*, *ning*, "to command," where *ting* = *ning*. *T* = *n*.

932. 賓 *pin*, 1, "guest." Middle part phonetic in 1001. In *Kw* the upper five strokes are *r. hole*, *hiue*. In another old form, *r. pei* becomes *rr. eye*, *fire*.

933. 辨 *pien*, 6, *bin*, "distinguish." The sound is *pan* "to act," with *r. strength*. The shape is connected with 半 *pan* "half," 181.

934. 齋 *t'si*, 5, *dzik*, "even." The meanings suggest final *k*, e.g. ascend, full, fast. Those which are suggestive of final *t* are govern, level, sickness. In *Sc* the form 𠂇 16a, written three times, with 二 "two" beneath, favours final *k*. Another old form has three upright lines with a small circle at the top of each, indicating ears of corn of equal height.

935. 豪 *hau*, 5, *gok*, "a hero," "boar." From *r. pig* and *kau* "high" phonetic.

936. 襦 *ju*, 5, *dok*, "blouse." Without *r. clothes* the phonetic is *sü*, 1, *tok* "necessary." Weak, *r. woman*. Fringe, *r. silk*. *Ju* "timid," *r. heart*. Warm, *r. fire*. Shoes, *r. leather*, *kek*. Literati, *r. man*. Moistens, *r. water*. Connected with *jo* 655 "weak." From

R. rain and *er* phonetic, 232. Another form, in Kw, has *t'ien* "heaven" in place of *er*.

937. 爾 *rĭ*, *er*, 6, *nik*, "thou," "you." Near, R. walk, *c'hi*. *Nai* "milk," R. woman. *Si* "imperial seal," R. jade below. *Mi* "great," R. bow, *kung*. Final *k* from the meanings. Originally there was R. man at the top. This with 丩, just below it formed the phonetic with sound *ni*. The lower part consists of 冂 *kiung* and four crosses.—Sw. *Niep* in Kwy, RR. bamboo, metal. *Kap* in Kp and Kya, R. metal.

938. 臧 *tsang*, 1, "gather into a granary," "good." Hide, R. grass. Same root as *t'sang* "granary" 687, where the idea is pictured as a house. From R. *t'siang* "wooden frame," representing the hiding place, R. spear *kwo*, and R. servant *c'hen*, both suggestive.

939. 厭 *yen*, 1, *am*, "dislike." Quietness, fullness, satiety. Also *ye*, *ap*. Probably initial *k* is lost. From 2a, *ngam*, which is here phonetic and ideographic. Also from *kam* 甘 and 然 *jan*. *Kam* is phonetic.—Tt.

940. 牽 *chĭ*, 3, *ti*, *tek*, "hindrance," connected in shape with 553, 593, *sü* "all," and *shĭ* "it is," which both have final *k*. Cf. *c'hu* 893. From tying, which implies hindrance, R. field and R. foot. The four upper strokes in 索 641 indicate the sense to tie, and have the sound *sok*. *Ch=s=t*.

941. 聚 *tsü*, 6, 7, *dzup*, "gather." The lower part is a picture of three men. The upper part is *tsü* 417, phonetic. *Tsung* with R. bamboo, with sense "cage for fish." Here the sound *tsung* is not altered from *tsü*, but borrowed from p. 230. The character *tsü* is used suggestively.

942. 壽 *sheu*, 6, 7, *zu*, *zhok*, *dok*, "old age." *Zhok* in Kwy, R. gem. The three right-hand strokes below are *tok* in 29. In Kw they are altered into *you* "hand." In Kw *lau* "old" is also used for the upper part of the character, and *kü* "sentence" below.

943. 截 *tsie*, 8, *dzit*, *dzik*, "cut off." Varied from *tsai* 242, and formerly written with 少, instead of 土. In this case the left-hand part is wholly phonetic with sound *t'siak*. See 776c. R. *kwo* is the instrument of cutting.

944. 赤 *C'hi* 赤 twice written forms the phonetic *he*, 4, *kak*, "bright." To threaten, R. mouth. R. red *c'hi* doubled suggests the idea. Note that the upper part resembles that of 316, 816, both *kak*.

945. 臺 *t'ai*, 5, *dai*, *dat*, "terrace," "tower." From 至 below, 之 above, and 高 in the middle.—Sw. Same as 186 *t'ai*. Final *t* is found in the upper and lower parts of the more modern of these two forms. See 243 *kit*, 237 *chī*. But the last is also *tik*, and a doubt lies between final *t* and *k*. In the Kw in Kh *kau* "high," and *t'u* "earth," occur, and not *chī*.

946. 監 *kien*, *kam*, "inspect." Yen "salt" 鹽. Lam "covetous," R. heart; "blue," R. grass; "burn," R. fire. Upper part phonetic in 995 覽. From 臨 *lim* "come down," and *hiue* "blood."—Lscw. It is added that in ancient times, when treaties, *meng*, were made, blood was drawn and the spirits of heaven came down to inspect. Hence the use of *hiue* in *meng* "treaty," and in *kien* "inspect," as a suggestive sign. In Kw, *yen* "words" occurs in place of *hiue* or rather *ming*.

947. 盡 *tsin*, 7, *dzin*, "exhaust," "end." From *ming* "vessels," which when empty suggest exhaustion, says Sw, and *tsin* "ford," which occurs under 252 with R. water. Here R. fire occurs instead of R. water.

948. 翟 *ti*, 8, *dik*, the long and many-coloured feathers of the pheasant. *Yau* "brightness," R. sun. *Cho* "wash," R. water. *Yo* "leap," R. foot. From P. feathers, 254 *tik*, and *chui*, *tok* 472. Both are ideographic and both phonetic.

949. 隱 *yin*, 2, "hidden," "hide." Without R. hill "diligent." The radical is not part of the phonetic. From R. heart and *yin*, the remainder phonetic. The phonetic consists of hand above, *kung* "work," and hand again below, and is suggestive of diligence.

949a. 兒 with, on the left, R. 牙 *c'hai* "wild animal," *mau*, 7, *mok*, "face." From *pe* "white," *jen* "man," R. beast, *c'hī*. See 349a. *Mok* in Kwy, RR. 61, 64, 140, 162. Rhymes in the Odes with words in *k*. Tyt ii, R. grass.

950. 耜 *tsi*, 8, *dzik*, "cultivate the ground," "plough." From *sik* 436 phonetic, and R. plough.

951. 熏 *hiün*, 1, *kon*, "to smoke," "flames and smoke rising and going out." From 山 *c'he* "plants," and *hek* "black."—Sw. Anciently R. 山 instead of *c'he*.—Sw.

952. 疑 *yi*, 5, *ngai*, *ngak*, "suspect." Consider, R. hand. Obstacle, R. stone. High, R. mountain. *Ngik* in Kwy, RR. mountain, mouth, etc. *C'hī*, 5, *dik* "stupid," with R. sickness. *Ying*, 5, *nging*,

“congeal,” R. rice. From 子 *tsi* “son,” 止 *chǐ* “stop,” and the left-hand side 𥽿 *yi*, 360 phonetic (*sik* and *ngik*).

953. 與 *yü*, 6, *dok*, “give,” “with.” 𠂇 *Kü* “raise,” R. hand below. 𠂇 *Hing* “rise,” with 同 in the middle. 𦰇 *Zü* in Kw, R. grass. For final *k* see 471, 774*b*, 964. The oldest picture was that of four hands lifting, and called *kü*. After it came to be used for “to give,” and “with,” a hand was added below for lifting.

954. 獄 *yo*, 8, *niok*, *ngok*, “prison.” 山 *Mountain*, R. mountain. The five Confucian mountains are E. T'ai shan, S. Heng shan, W. Hwa shan, N. Heng shan, R. heart, Central, T'ai shǐ.

955. 繼 *ki*, 3, *kit*, “succeed in order.” Also 𠂇 *twan* “cut,” R. hatchet. See *ki* “how many” 856. From silk 系, as a symbol of connexion and succession. The outer strokes are the outline of the cocoon.

956. 睿 *jui*, *nu(t)*, “wise.” Also 𡵓 *siün* “deep,” “astrolabe,” with RR. water, jade. See 565 *tun* “shield.” In Kw it becomes like *ku* “valley” 338, with a double covering over it. As a picture it seems to have represented at first only a deep stream overhung by rocks.

957. 獲 *ho*, 8, *gak*, “obtain.” Without R. dog, “to measure.” From line, 𠂇 428, as used in measuring. Take, get, R. grass. Guard, R. words. Cooking vessel, R. metal. See 626, 472, 992, 1003, 1023. Final *k* lost in one-fourth of the words.

958. 夢 *meng*, 7, *mang*, “dream.” From 206*a*. Lower part ideographic, 𠂇 *si*, *sik* “evening.” Upper part phonetic from 𠂇 “dim,” written with RR. bamboo, vessel *ming*, cover *mik*, eye.—Sw.

959. 嬰 *ying*, 5, *ding*, “collar.” Vase, R. tile. Infant, R. bird, woman. The radical woman below is not part of the phonetic here, and may be changed for several others. See 1015. To bind, surround. Wreath of head ornaments. From R. *pei* “shell,” doubled, which is here suggestive, from its use in decoration.

960. 𡵓 *hien*, 2, *kin*, “shine.” It is also used without the upper four strokes. Also 𡵓 *shǐ*, *shap*, “moist,” with R. hill, *feu*. The upper part is *dap* in 502, *t'ap* in 691. RR. sun, silk, suggest seeing silk in sunlight.—Sw.

961. 遣 *k'ien*, 2, *k'in*, “send.” The middle part is phonetic in 𡵓 *kwan* “magistrate” 386.

962. 對 *tui*, 3, *tot*, “opposite,” “a pair.” Mongol, *t'os* “opposite.” On the right is a hand. On the left a pair of articles are

seen resting on a stand. Sometimes in old forms the hand is underneath and is occasionally doubled. If the hand is phonetic, the old sound is *tok*. See 352 *ti*, *dik*, "enemy."

963. 審 *shen*, 2, *shim*, "distinguish," "judge." Radically from *tim*, one of the verbs "to cut." It helps with *p*. 19 to form 粵, with the sense of caution and discrimination. From *rr*. cover, *mien* (here meaning to turn over), and distinguish *pien*. In *Kw*, *r*. field is wanting.

964. 寫 *sie*, 2, *sik*, "dismiss," "discharge," "write." It is a phonetic with or without the radical. Same as 774*a*.

965. 廚 *c'hu*, 5, *dot*, "kitchen." From *r*. cover, *yen*, and 816*a*. See also 319, *teu* "bean," for final *t*.

966. 廣 *kwang*, 2, *kong*, "broad." Also *ho*, *kwo*, 4, *kak*, "to widen." From 824 *hwang* "yellow" phonetic, and *r*. cover, *yen*.

967. 鹿 *piau*, 5, *bo*, "a one-horned stag." From *r*. *lok* "deer," and *r*. fire here representing the animal's legs.

968. 廩 *chan*, 5, *dan*, "a *meu* and a half of land, suitable for one family." *Chan*, 5, *djan*, "warehouse" (which omits the lower five strokes and the dot at the top), is a contraction from this. From *yen* a covering radical, *li* "village," *pa* "eight," *t'u* "earth."

969. 養 *yang*, 6, *dong*, "nourish," "bring up." Wide, *r*. water. Itch, *r*. sickness. To excite, *r*. hand. From *yang* "sheep" 218, phonetic, and *r*. eat below. The roots are the same as appear in *sheng* "produce," "bring to life" 164, *tung* "move" 558.

970, 970*a*. 厲 *li*, 7, *lit*, "cruel," "severe." Exhort to diligence, *r*. strength. *Dit* in *Kwy*, *r*. rice. From *r*. cover, *ngam*, and a phonetic written with 萬 above and *r*. reptile below, and called *c'ha*, 4, *t'at*.

971. 憂 *yeu*, 1, *yo*, *ket*, "grieved." From *r*. heart and *hie*, *ket* "head" phonetic.—Sw.

972. 吉頤 *hie*, 8, *get*, "straight neck," "flying upward." From *r*. head *hie*, and *kit* "luck," phonetic.

973. 賣 *yu*, 8, *dok*. From *r*. shell, *pei*, and the rest phonetic. Once *dap* in *Kp*, with *r*. words doubled. *Mak* in 868 "sell," our phonetic pronounced *mai*, 7, "sell," has *c'hu* 出 at the top abbreviated. For final *k* see *Kh*, who says *mok* "harmonious" was used in *Kw* for *yu* "sell."

974. 節 *tsie*, 4, *tsit*, joint or nodule of bamboo, of a finger, etc. From *tsik* 175, and *r*. bamboo. *T* from *k*.

975. 質 *chì*, 4, *tit*, "substance," "reality," "plainness." Strike against anything, fall, R. foot. Shiver, R. ice. Connected with *t'i* "substance," as one root, as also with 實. *Kin* "a pound weight," *pei* "money," are suggestive of *real* value.

976. 魯 *lu*, 5, *lok*, "rude," "rustic." In *Kw ch'i* "to stop," with two men below. *Ch'i* is *tik*. In *Kwy* this phonetic is identified with 787, 865, which are both *lok* or *dik*.

977. 徵 *cheng*, 1, *ting*, "evidence." *Dim* or *nim* are old sounds of the four middle strokes at the bottom, as in 282, 373. From 微 *wei* "mysterious," "unknown," and 壬 *nim* "pledge," phonetic. Evidence is only needed in unknown matters.

978. 樂 *yo*, 8, *ngak*, "music." Drugs, R. grass. *Sho*, 4, *shak*, "bright," R. fire. Refine metals, R. metal. *Lo*, 8, *lak*, "joy," "joyful." Bright, RR. gem, white. Run, RR. cart, foot. *Shak* in *Kp*, R. metal. From RR. wood, silk, white. Silk alludes to stringed instruments.

979. 鄭 *cheng*, 7, *ding*, "prudent." Also *ch'i*, *tik*, *dik*. On the left the upper nine strokes are *tuk* in 581, and *yeu*, *tok* in 324. From R. city on the right, alluding to *Cheng*, an ancient kingdom.

980. 臘 *lie*, *la*, 8, *lap*, "hair hanging irregularly." Wax, that which drops, R. insect. See 506, 362, 502, for the upper portion with sound *tap*. Twelfth month, R. moon, which is not part of the phonetic. From R. rat *shu*, suggesting hair, and R. *ch'wen*.

981. 慮 *lū*, 7, *lut*, "think," "revolve in the mind." See 917, 201, 881. The use of R. tiger would begin with P. 917 "to carry off as plunder," in allusion to the habits of the animal. Here it is simply phonetic. The formation of 917 must have been earlier.

982. 滅 *mie*, 8, *mit*, "extinguish." Cover, mat, stockings, strike. From 153a *wu*, *meu*, as the phonetic base. *Mit* "to extinguish" is also written 滅 *mie*, 8, *mit*. From RR. grass, eye, alluding to lamp wicks when extinguished, and the eye when spiritless.

983. 曝 *pau*, 3, *pok*, "cruel," "scorching," "high wind." The side radical is often omitted. Half the words have final *k*. In *Kw*, deer above, fire in the middle, sun at the bottom. The cruel kill men as they would deer.

984. 數 *shu*, 3, *shok*, "numbers." *Shok* in *Kwy*. From 789 *leu*, *lok* phonetic, and R. hand *p'u*, as employed in calculation. *L=sh*.

985. 壘 *lei*, 5, *lut*, "broad fields." Meanings: raise in layers,

push, cup, overthrow, bind. See 917, 201, 881, 999. Picture of a wall of earth. *r.* earth may be changed for others.

986. 罷 *pa*, 6, 7, *bat*, “finished.” From *r.* net and *neng*, to be able, 692.

987. 憲 *hien*, 3, *kin*, “magistrate.” From *hai* 害 “injure,” *mu* 目 “eye,” and 心 *sin*, heart.”—Kh. This explanation fairly corresponds to the form preserved on the Stone Drums.

988. 親 *t'sin*, 1, *t'sin*, “near,” “relation,” “approach.” From *sin* 296, which omits the radical on the right.

989. 龍 *lung*, 5, *long*, *long*, “dragon,” “that which ascends.” The dragon disappears and appears at will, is sometimes long and sometimes short, ascends the sky in spring, and hides in the depths in winter. Symbol of imperial power. Also *li*, *sip*, *lip*, *rr.* clothes, words, etc., 712. The upper five strokes on the left are *tung* in 712, 715. The right part consists of 肉 and 飛 to “fly.”—Sw. The left part is 童 800, and is here phonetic.—Sw.

990. 褓 *hwai*, 5, *ga(p)*, “embrace,” “take an infant in the arms.” From *r.* clothes and some unknown object represented by the inclosed part. Since *gap* and *kap* are common in the sense of pressing and drawing things close together, it is probably the same root. The character is not classical.

991. 𪔐 *t'eng*, 5, *dim*, “leap up,” “go up.” Same root as *shang* “up,” “upper.” The upper part is phonetic in 666 *t'eng*. *r.* horse below may be changed for *r.* woman and *r.* reptile. *Djim* in Kwy, with *r.* reptile.

992. 霍 *ho*, 8, *gak*, “sudden.” Bean, *r.* grass. White, *r.* white. From *chui*, 472. See 626, 957, 1023. Probably *r.* rain is here phonetic. In Amoy rain is *ho*. The root *gak* “quick” is also found in 915 *kü*, *kok*, and in 427 *kik*. Then *chui* below is ideographic. The notion is of birds taking flight as a sign of haste.

993. 歷 *li*, 8, *lik*, “to pass over a country.” Calendar. Corn inclosed represents the country travelled over. The doubled *hwo* “corn” in the middle are *lik* “standing alone” and *t'ok* in 343, 343a. See 344 *li* “sharp.” See 978. The lower four strokes are *tik* in 119 *chü* “stop.”

994. 𪔐 *ngo*, 8, *ngak*, “reverential,” “fear.” See 603. See 五 and 14 for the cross, which is here phonetic.—Tt. Crocodile, *r.* fish. Same root as 瞿 *kü* “fear.”

995. 覽 *lan*, 6, *lam*. See also *kien*. Upper part phonetic in 946 *kien*, *kam* “see,” where the radical below is *hine* “blood.” See 946 for an explanation.

996. 賴 *lai*, 7, *lat*, “rely on.” Final *t* occurs frequently. *Lan* with RR. woman, heart. From 535 *lat* “cruel,” and R. shell.—Sw.

997. 燕 *yen*, 1, (*t*)*an*, “swallow,” “rest.” Picture of the mouth, wings (on the sides), and tail (at the bottom) of a swallow.

998. 穌 *su*, 1, *sok*, “return to life.” Same as *sok* “return.” Rest, same as *sik* “to rest.” From 167 *hwo* “corn,” which is *tok* in 343, and *lik* in 993.

998a. 曇 *t'an*, 5, *dam*. The three parts may be all ideographic. Upper four strokes phonetic, as in 822, 813.

999. 盧 *lü*, 5, *lut*, “round furnace or stove,” “ploughman.” Meanings: anything round, as a basket, skull, cucumber, hut made with branches, reed. See 201, 917, 881, 985.

1000. 𢀓 *hai*, 3, *ka(p)*, “strong,” “narrow,” “daring.” From *kieu* “onion,” R. 179, here used as a phonetic. The upper part is a phonetic with sound *t'san*, 5, *dan* “to pierce,” as in 918 with R. rice. Final *p* is probable from the likeness in sense to *kap*, *gap* “narrow,” and *kam* “dare.”

1001. 步頃 *p'in*, 5, *bin*, “quick,” “many times.” Resembles the middle part of 932. The left-hand part is *pu*, *bok*, 363. The phonetic resembles in some degree 932 賓 *pin*, and the two characters are often used for one another. The left-hand part is ideographic, as in 步 R. water, *she*, to “ford,” which is its probable source.

1002. 縣 *hien*, *gin*, “connect,” “hang.” From *sī* “silk thread,” symbol of connexion. Same as *hiuen* “hang,” and *kwan* “connect.” The sense “district” is from the idea of connexion. The smaller cities were suspended on the larger, or *kium*, in T'sin shī hwang's empire. *Hien kwan* 官 means the Emperor.—Shī ki.

1003. 𪔐 *hi*, *hwo*, 5, *gak*. *Hwok*, boast, R. mouth. See 472, 957. Picture of a swallow, called *Cheu yen*. The *ch'e* at the top is the bird's crest. Mountain is modern.

1004. 𨾏 *kien*, 1, *kan*, “lame,” “walk lamely.” From *k'ien* 608 and R. foot.

1005. 襄 *siang*, 1, *tong*, “upper,” “complete.” From R. clothes. Also *nang*, *niang*. Phonetic in *nang* 1038, *nang*. Radically the same as *siang* 538, *shang*, “above,” and *sheng* “ascend.”

1006. 義 *hi*, 1, *ki(k)*. See 2, 343 *tok*, 167, 75. From 義 and p. 111.—Sw. The lamb above and spear, or the two combined in *yi* “right,” favour final *k*. Name of Fu hi, an ancient king.

1007. 霜 *shwang*, 1, *shong*, “frost.” Widow, R. woman. From 538 *siang* phonetic, and R. rain.

1007a. 變 *sie*, 4, *sap*. The inclosed radical may also be *sin* “pungent,” R. 60.

1008. 聯 *lien*, 5, *lin*, “connect.” Same as *lien* 746. The right-hand part is phonetic in 780a, “to pierce,” with sound *kwan*, and the double silk symbol is *hien* in 960. A silk thread *piercing* wooden tablets or other objects *binds* them together. The ear on the left refers to certain ornaments strung together to be used as earrings.

1009. 闌 *lan*, 5, *lan*, “check,” “railing.” From *kien*, *lien*, 532, and R. door, in allusion to a door or something that hides a door or checks entrance by it.

1010. 簞 *t'sien*, 1, *sim*, *tim*, “mountain onions.” The two men at the top with the spear on the right are also used as a phonetic with sound *sham* in Kwy, with RR. rain, sound, *sham* feathers. The remaining nine strokes, here ideographic, are *sap* in 882. In Kwy 1010 is *dzien* “once,” with R. bamboo.

1011. 𪚩 *c'han*, 5, *zham*, *dam*, “hare.” The upper part alone is *c'ho*, 4, *tok*, “hare,” some animal like a hare, but larger. Compare this phonetic with 813 *t'sam*. *T'sai* with R. silk, the adverb “just,” has lost final *m*. From *t'u* “hare” and *c'ho*.

1012. 鮮 *sien*, 1, *sin*, “fresh.” R. fish and sheep, *yang*, phonetic make up this character. Perhaps *sin* “new” 296, has to do with the sound *sin* here. Also see *shan* “good” 804, and *yang* “sheep” 218, having 221 below it, with the sound *sien*, to “admire.”

1013. 簫 *yo*, 4, *tak*, “flute.” Form explained under R. 214. *Shak* in Kwy, R. fire. Initial *t* is deduced from initial *sh* and also from the meanings; for example, “key” 553, *zhì* “flute,” *dik*, 202 “leap.” The lower five strokes are *t'se*, *t'ak*.

1014. 薛 *sie*, 4, *tit*, “juncus.” From 辛 296 *tsi*. R. mountain is used instead of R. grass. Also *nget*, *nit*. The left-hand part is also used alone in the sense “high.” *Nget* in Kwy, RR. son, wood, reptile, woman, rice. See 682, 683.

1014a. 戲 *hi*, 3, *kik*, “sound of sighing,” “laugh,” “a play.” From 784 and *kwo* “spear.”

1015. 嬰 *ying*, 1, "infant." From *ying* 959. There is an idea of circularity in several of the meanings. Head ornaments are so called as being in a circle. Cherries are *ying t'au*, as strung in a circle. *Pei* "shell-money" is doubled in allusion to the use anciently of shell-money or shells in wreaths for head ornaments.

1015a. 門馬 *c'hung*, *c'hun*, "rush impetuously." *T'im* in *Kwy*, "rush out," i.e. like a horse rushing through a gate. R. water. Floating on water. *T'am*.

1016. 穴鼠 *t'swan*, 3, *t'son*, "flee," "hide oneself." RR. hole, rat, are combined in this phonetic as suggestive of the sense.

1017. 雜 *tsa*, 8, *dzap*, "mixed," "mixed colours." The right-hand portion is *dzip* in 851, but it may be ideographic as distinguishing colour or some other feature of variety in birds. See 304 for instances of the use of the two men represented on the left hand.

1017a. 叢 *t'sung*, 5, *dong*, "collected together." From *ye* "property" 業, and 取.—Sw. From *yang* 218 phonetic, and *tsü* 941, contracted and used as an ideograph.

1018. 聾 *nie*, 8, *nip*, "speak secretly in the ear." From 238 ear. *Tep* and *shep* occur in examples with several radicals.

1019. 爵 *tsio*, 4, *tsak*, *tak*, "cup," "office." The three right-hand strokes below are *tok* in 291, 636, 491. See 41. The four top strokes are hand, as in *chau* "claws" 102, and in *yau* "kiln" 668. They are the hand that holds the cup or its lid. The middle five strokes are *zhuk*, *shuk*, in 1037, 429. The lower left portion is *tsik* in 575. In older forms the wine and fragrant herbs infused in the cup were drawn.

1019a. 雙 *shucang*, 1, *shong*, "pair." Picture of two birds held in the hand. Suggestive of the idea.

1020. 歸 *kwei*, 1, *kut*, "to return," "go home." Of a woman being married. From *fu* "woman" 438, and *ch'i* 止. See 1014, *sic*, *nget*.

1021. 豐 *feng*, 1, "prosperous." From 90a as phonetic. *Teu* below is a vessel containing food. Above it are seen piles of food heaped like mountains. Hence the use of *shan* 山. On the tables where offerings are placed food is usually piled very high over the vessels.

1022. 勸 *k'uen*, 3, *k'on*, "exhort." The phonetic without *r*. strength is *kuan* "to pour," *r*. water, a jar, *r*. crockery, *feu*. To call, *r*. words. From *r. chui* "birds' tails," *r*. mouth, in reference to the calling of birds. Afterwards *r*. grass was added, when the word was used for the sign of a plant, *ciconia*.

1023. 瞿 *kü*, 7, *guk*, "fearing," as in the sentence *liang mu kü kü jan* "the two eyes express extreme fear." From 192*a* and 472. See 957, 1003, etc. See 490. Fear, *r*. heart. Street, *r*. 144. The eye, *mu*, obtains the sound *kü* because in birds it is that organ which most readily expresses fear.

1024. 糾 *liuen*, *huan*, 5, *lan*, "confused." Also *man*, *pien*. In *Kw chau* "claws" above, a triple *r*. 52 *yeu* in the middle, and *yeu* "hand" below. Law, connect, to rule. Also *wan*, *man*, and *pien*. The modern form was originated in *Sc*. The meaning "connect" is that of *lien* 746, 1008. "Confused" = *huan* "disorder." Silk thread is the sign of connexion. *r*. words alludes to the sense "words without end."

1025. 麻非 *mi*, 5, "not," "without." From 719 *ma* phonetic and *fei* 451 ideographic. The last is modern. In *Kw r*. *c'he*, walk, and *r*. hemp.

1026. 麗 *li*, 7, *lik*, "bright." The upper eight strokes are used in *Kw* alone, with the same sound and sense. The lower part is *luk* "deer," here phonetic. It proves the loss of final *k*.

1027. 難 *nan*, 5, 7, *tan*, *t'an*, "difficult." Name of a bird. From 756 *han* and *chui* "bird."

1028. 贊 *tsan*, 1, "to praise." Assist. Go forward with a person into the presence of the Emperor, in order to introduce him. From 260 *sien* "before" doubled, and *r*. shell money, *pei*, which refers to the precious ornaments carried in the hand on approaching the Emperor.

1029. 顛 *tien*, *tin*, "turn over," "head," "top." From *chen* "true" 674 phonetic, and *r*. head, *hie*.

1030. 邊 *pien*, 1, *pin*, "side," "border." Same radically as 932 *pin*. *Pan* in *Kp*, *r*. man.

1031. 羅 *lo*, 5, *lat*, "net." High net for catching birds. From *wang* "net" and *wei*, in allusion to the cords called *wei* used in this net. Other meanings: hedge, choose, gong, cake, to go round beating the watch. They indicate final *t*.

1032. 尙 *tang*, 1, *tong*, "eldership of five hundred families." From *shang* 501 phonetic, and R. black. Parties, assist, one-sided.

1033. 獻 *hien*, 3, *hin*, "offer in sacrifice." From *kiuen* "dog" 72 (here referring to a kind of dog anciently used in offerings to ancestors), and the remainder phonetic.

1034. 瞞 *ko*, 4, *kok*, "to look timidly and furtively." From *kü* 1023, and *yeu* "the hand." This phonetic is important in the proof of final *k* having existed in 1023. See also 957. To dig, R. metal. Look, R. see. Fear, R. heart.

1035. 嚴 *yen*, 5, *ngem*, "strict," "venerable." From *kam* "dare" 815, phonetic, and two mouths to indicate strict prohibition.—Tt.

1036. 霸 *pa*, 4, *pak*, "black part of the new moon," "usurper," "use violence." In Kw R. rice above inclosed in R. cover, *kiung* and R. moon below. Same as *p'ak* "animal soul." *Pak* in KwY.

1037. 屬 *shu*, 4, 8, *chok*, *tok*, *zhok*, *dok*, "belonging to." The root is the same with *sok*, *lik*, *zik*, "to bind," *tsu*, *dzok*, "tribe." The upper part is *wu*, 4, *ok*, "house," abbreviated. For the five strokes in the middle see *tsi*, *tsik*, "spine" 632. The remainder is from 929, which is here phonetic. The upper part, says Sw, is 尾 *wei* "tail." The tail is a continuation of the body.

1037a. 疊 *tie*, 8, *dip*, "fold over," "doubled," "place in layers." The upper part, *t'ien* "field," is the sign of anything flat and square. It is written three times as a sign of repeatedly laying something upon something else. The lower part is half of *to*, *tap*, "many" 265. See 793, 881, *lei*, *lit*.

1037b. 聽 *t'ing*, 1, 3, *t'im*, "hear." The lower left-hand part is like 90a and *t'ing* in 341, 373. *Sam* "three" agrees in sound nearly with the phonetic *t'ing* 50a, as it resembles it also in shape. *Sam* "three" was anciently *tam*, and therefore three strokes were used for the sound *tam* when its meaning was very different. In Kw *jen* 50a is on the right, and R. ear on the left. Same radically as *ling* "hear," and *sheng* "sound" 743.

1038. 囊 *nan*, 5, *nong*, "bag," "pocket." The upper seven strokes are 束 *shok* "to bind," here a radical, though not regarded as such by the compilers of dictionaries. The phonetic is *siang* 1005.

1039. 章 on the left, and on the right R. 久, having below it 貢, *kung*, 3, "to give." Also *kan*, *kam*, RR. water, bamboo. In this

phonetic lies concealed a curious and convincing proof of the change from final *m* to *ng*. *K'am* and *kam* occur in Kwy, with RR. grass, water, square vessel, and 164 *yeu*. In Kwy, R. tooth *ya* occurs instead of *kung* "work." This suggests a connexion with *k'iang* "descend" 271. The radical is *pei* "shell." The rest is phonetic.

1040. 靈 *ling*, 5, "efficacious," "soul," "influence." From rain. From R. rain and 巫 *wu* "enchanter."—Tt. This author says the enchanter by his reverential divination brings spirits down, and is able to foretell future events. Sw says it is from R. rain to denote the celestial source of beneficial influences, and from R. *yü* "jade-stone."

Note.—The preceding phonetics with the radicals of the first chapter form a body of between 1200 and 1300 signs. They constitute the basis of Chinese writing, and by compounding them in various ways most of the remaining characters are formed.

The native etymologists, whose researches have been made use of in the preceding explanations of the formation of characters, have naturally in each case selected from the old shapes that presented themselves some one which was at the same time old and easy to explain. Sometimes they explain new forms, and leave the primitive shape unaccounted for. But they deserve on the whole the greatest praise for their ingenuity, industry, and judgment.

By omitting all compounds, the number of phonetics may be greatly reduced; but for the student this would not be the best course to adopt.

CHAPTER IV.

HISTORY OF CHINESE WRITING.

THE IMPLEMENTS OF WRITING, ANCIENT AND MODERN. CHANGES IN THE FORMS OF THE WRITING. KU WEN. LIEU WEN. TA CHWEN. SIAU CHWEN. LI SHU. K'IAI SHU. T'SAU SHU.

THE natives of China rejoice to trace all useful inventions and new attainments in knowledge to their ancient sages. Among these some are mythical and others historical. The invention of writing belongs to mythical times.

Chinese accounts say that Fu hi taught the method of cutting certain symbols on wood, that is to say, the Eight Diagrams are believed to have been engraved. Hien yuen taught the use of a knife as the implement in writing. Shun made the first writing brushes, and employed black paint as an ink, and oblong strips of bamboo to receive the writing. Another author ascribes the first use of the brush in writing to T'sang kie, who also first recommended glue and paint to write with and pieces of silk to write upon.

Cheu kung, who died B.C. 1105, is said to have painted with a brush the shapes he saw upon the shell of a tortoise.

When it is stated that Meng kwa invented the writing brush B.C. 220, this is explained as meaning that he improved it, for writing by the brush is mentioned twice in earlier books, viz. the Shu king in speaking of Cheu, and the Li ki in the passage *Shi tsai pi*, "the historian carries a brush."

The brush of Meng kwa is supposed to have been made of deer's hair, while later it was common to use the hair of hares, black sheep, squirrels, weasels, rats, and foxes. For the handle, ivory, rhinoceros' horn, rock crystal, and particular kinds of wood were employed. Afterwards bamboo handles became common.

In the fifth year of T'ai k'ang, A.D. 280, the Roman Emperor made a present to the Emperor of China of 30,000 sheets of paper, who ordered the Ch'un t'sieu of Confucius, with the text, comments and explanation, to be written upon them. Paper is spoken of in China before that time, but not before the Han dynasty, and it should be kept in mind that commerce in the Indian Ocean, and caravans passing through Parthia and Turkestan, would introduce paper and ink during a long period before the mention of the 30,000 sheets.

Paper has been made in China from hemp, from mulberry bark, and from tender bamboo. Rattan, moss, wheat stalks, rice stalks, cocoons, have all been tried and used on a limited scale. The word *ch'i* "paper" means a thin flat fold of silk or linen. Others say it means something smooth, as a grindstone, which is called by the same name. The radical of paper is silk. That of a grindstone is stone. The phonetic is *sh'i, di, ti*, 106 氏. *Ti* 氏 is also used.

Ts'ai lun in the reign of Hwo ti, A.D. 264, made paper of old linen by pounding and maceration. He also used fishing nets, hemp, and bark. To him is commonly attributed in China the invention of paper.

In the cyclopædia *Ke ch'i king yuen*, a passage is quoted from the work *Tung t'ien t'sing lu*, "Exact account of investigations into heaven," which states that anciently a bamboo style was dipped in paint and used as a writing implement. From the third century of our era downwards, writers began to use ink balls made of lamp-black and pine-wood soot,¹ which I suppose to be made by the Chinese after their becoming acquainted with Greek ink. They were rubbed in concave ink stones.

The word *mek* "ink" means black, and is the same etymologically as *mei* "coal." Final *k* has been lost from both of them. Ink stones are called *yen*, from *yen* "to grind." Flat and concave ink stones are now used. In the temple of Confucius the ink stone that he used is said to be still preserved.

The Chinese never appear to have used the style in writing. The knife was employed in cutting characters, and the brush in writing them, in ancient as in modern times.

Sw states that when the writing is upon bamboo or on silk or

¹ Literally, "paint smoke mixed with pine-wood soot."

other cloth, it is called *shu*, a word which implies in its symbolism the idea of painting as distinguished from graving. Thus 書 *shu* "write," "book," is in the upper part the same as 筆 *pit* "hair pencil," "writing brush," in its lower part.

The word *pit* for pencil occurs commonly in literature from the T'sin dynasty, B.C. 200 onwards. The pencil then introduced by Meng kwa, builder of the Great Wall, was made of deer's hair in the middle and goat's hair on the outside. The tube that contained it was red, and vermilion was the colour of the paint made use of in all documents in the office of the historiographers.

Before that time the usage may be judged of by passages such as that in the *Shi yi ki* of the Han dynasty, "In times when there was no teacher who might give constant instruction, pupils did not fear long and mountainous paths which they trudged bravely with book tablets on their backs. Their pens were made by cutting willow twigs, and the sap of trees was used by them as ink." There seems to be an allusion here to the Chinese black varnish, which exudes from a tree and was anciently much used in writing.

In another passage *tau* "knife," and *pi* "brush," are spoken of as the commonly used ancient implements of writing. The knife would be used in cutting on bamboo tablets or on stone, while the brush would be the implement in ordinary use. The proper meaning of the word *shu*, when used classically as a verb, seems to be "brush." This is the sense when, in the *Li ki*, the six accomplishments of an ancient education embrace writing as the fifth among them. The others are *li* ceremonies, music, archery, riding and driving, and arithmetic.

The Buddhist cyclopædia *Fa yuen chu lin*, by a Chinese author of the Sung dynasty, says three men invented writing. The first was Brahma. He taught to write from left to right (Sanskrit). The second was Shu ku lu,¹ who taught a method of writing from right to left (Semitic). The third and most recent of these three inventors was T'sang kie, the maker of the Chinese characters, who originated the method of writing from top to bottom.

The extant examples of the most ancient writing are known as the

¹ See Kh under 去 with R. man. The same character here used to write the syllable *k'u* is employed in expressing the second syllable of the name Bokhara. Hence Shu ku lu may be Shakra, i.e. Indra, as suggested to me by Prof. Max Müller.

古文 Ku wen, and are found in old monuments and in the dictionary Shwo wen.

They are rude pictures of objects and suggestive groups of two or three pictures. A large number of the pictures when formed were borrowed for words that could not be represented by pictures. Thus one picture came to be the written sign of two or more things, the same in sound but different in sense.

Thus *cho* 勺 *dok* "a spoon" takes as another meaning *tik* "to catch fish." Afterwards the radical *kin* "metal" was added on the left to indicate a special sense, suggested by the material of which fish-hooks are made. In such a combination we call spoon the phonetic and metal the radical.

In the Ku wen pictures and suggestive groups were more common and phonetic combinations fewer than afterwards.

The number of characters that had radicals added to them in the Ta chwen, Siau chwen and Li shu is very great.

There is no record of any change in the character from the times of T'sang kie to B.C. 800. But many different forms described as Ku wen are found for the same character.

In the old vases, which reach back some of them to about B.C. 1500, the pictorial form of characters, as it was originally, may still be traced to some extent. The more ancient the form, the more true would it be to the original. It is rather in the modern shape of the characters that difficulty is found; for after they had passed from the Ku wen to the Lieu wen, from that to the Siau chwen and the Li, and so to the modern shape, it must not be expected that the primary form will be in all cases easy of detection.

There are some other forms of writing known as *k'ò teu*, *yü chu*, etc., which are fanciful. The *k'ò teu* is a very ancient style, older than the *ta chwen*, and like tadpoles. Hence the name 蝌蚪. The *pa fen* 八分 intervened between the Siau chwen and the Li shu. The *Hing shu* or rapid running hand is of recent origin.

The discussion of all these may be omitted here, except the *chwen*, *li*, *t'sau*, and *kiai*.

The large chwen was the form introduced by Lieu, the historiographer of Cheu siuen wang, B.C. 800, whose name was applied to the new style. It looks as if it were properly a stone cut character, or a character made with a thick pointed brush. It is the shape used on

the Stone Drums, the legends of which have been recently translated,¹ and belong to the same period and emperor.

This style is called either *Ta chwen* or *Lieu wen*. Yet there is a difference. When *Li sī*, B.C. 200, made the *Siau chwen*, that which was before known as *Lieu wen* received often the designation *Ta chwen*, to distinguish it from the new. There is more elaborateness in the *Lieu wen* than in the *Ku wen*. A fondness for ornamental flourishes crept in. The increased number of strokes thus brought into use rendered writing more laborious, and led to the reform which gave origin to the *Siau chwen*.

In the collection *Kin shī tsui pien*, published at the close of last century, the text of a large number of old monuments is given in chronological order.

At the beginning the Stone Drums occur. Then follows the inscription of *Yü*, known as *Keu leu pei*, attributed, but on insufficient grounds, to *Yü*, B.C. 1900. It is followed by the basin of *Pi kan*, who was minister of state B.C. 1123, and another of the *San* family. Both of these basins are assigned to the *Shang* dynasty, and are authorities for the *Ku wen*.

Of the *Cheu* period are given *Tsiau shan ting*, the tripod of *Tsiau shan*, in the province *Kiang su*. Then comes an inscription of four characters on the *T'an* mountain, at the town called *Tsan hwang*, and of the period B.C. 1000. In objecting to the genuineness of this inscription, native critics remark that the form of the four characters is more like the *Siau chwen* than either the *Ku wen* or the *K'o teu*, the styles then prevalent.

The other inscriptions belonging to the *Cheu* dynasty are *Kau k'e tsun ming*, of about B.C. 600, and containing about fifty characters, *Mau tuy ming* of forty-nine characters, *Chung keu tui ming* of thirty-two characters, and a brick with a single character on it. *Tsun* was a vessel for holding wine, and *tui* for holding millet.

There are three of the *T'sin* dynasty, and about eighty of the *Han*.

The *Yin* and early *Cheu* inscriptions represent the *Ku wen*. From 800 B.C. to the end of the *Cheu* the inscriptions belong to the *Ta chwen*. They constitute the first great change, so far as we know, after the characters left the hands of *T'sang kie* and *Tsü sung*.

The word *chwen* 篆 refers to the appearance of slips of bamboo

¹ By S. W. Bushell, M.D.

written upon and tied round with tangled strings of silk. The writing looked like the strings in regard to their presenting rounded and confused shapes, and hence the name *chwen*.

Li sī, minister of T'sin shī hwang, was a great initiator of changes. His part in the introduction of the Siau chwen was the composition of the treatise called T'sang kie p'ien. He was assisted by Chau kau, who wrote Yuen li p'ien; and by Hu mu king, who wrote Po hio p'ien. Their main object was to diminish the number of strokes and make writing more rapid. The change was easily accomplished under an arbitrary and strong government such as China then had.

The Siau chwen comes next in order. In this writing there is a great preponderance of round curves and circles, instead of the squares which are common in the modern writing.

It was anciently much used on seals and flags. Hence it has been called by French and English authors the seal character. It is not, however, said of the Ta chwen that it was used on seals, so that the name is of doubtful propriety. It is better to transfer the Chinese word *chwen*. See in Kh the word *li* under radical *tai* 171.

It is the form used by Hū shu chung in the Shwo wen for the text. The explanations he wrote in the Li shu. The radicals of the Shwo wen in the Siau chwen are given in Appendix F to this work.

The Li shu must now be considered. This form of writing was intermediate between the old and the new. It arose in the Han dynasty.

Many of the contractions of modern writing had their source in the Li shu. Thus, the two upright crosses, as in 草, crowning botanical words, are the contraction for *t'sau* "grass," introduced in the Han.¹

In the T'sin dynasty public business greatly increased. Documents were multiplied. The seal character was felt to be cumbersome. A man named Li² was ordered to prepare a more convenient mode of writing. The Li shu was the result, and it was named from its inventor.

Another account is that it was done in the peaceful times of the Han dynasty.

¹ So the three dots on the left in words relating to water took the place in the Li shu of the three downstrokes which in the earlier writing represented water.

² The word *li* means attached to government directly. The new writing might be so called as used by official persons. See in Kh R. 171, nine strokes.

A distinct approach is observable in the Li to the quick movement of the modern writing. The Li shu looks like the first writing done with a finely pointed brush. The width of the stroke increases or diminishes in certain circumstances. There is nothing of this feature in the Ta Chwen or Siau Chwen writing. In the Li shu it is quite distinct.

Two strokes are often run into one. A sharp angle takes the place of a round curve. A stroke with two curves in it becomes a stroke with one.

There is a careful avoidance of round curves. The sun and moon were formerly rounded in form. They became in the Li square and rectangular. See in the lithographs at the end.

A considerable change in form sometimes took place. Thus 宜 *ngi* "ought" had more anciently for its lower part the whole or half of 多 *to* "many." So also 得 *te* "to get" was formerly written with 貝 *pei* above, and 又 *yeu* "hand" below.

Wang "king" 王, and yü "jade" 玉, were first distinguished in the Li by adding a dot to the latter.

The contracted form of *shui* "water," as in 汨 *c'hung*, was not employed in the Chwen wen. The full form was then used in writing characters compounded of water and some phonetic. It appeared first in the Li.

The contracted form of 刀 *tau* "knife" was first used in the Li shu, and from that time consisted of two vertical strokes on the right of compound characters.

C'hu 出 "go out" became 土 "earth" in the Li shu, in 敖 "to go out and amuse oneself." Here the suggestiveness of the combination of 敖 with *fang* "let loose," is lost sight of, and is only restored by a study of the ancient modes of writing.

The Kiai shu, or modern style of writing, dates from the period of Wang hi ch'i, viz. A.D. 321 to 379. The Chinese have continued to write the same form of the character, and with the same materials, since that time. Specimens of his writing preserved on stone tablets are much sought after and admired.

The change which then took place in writing proceeded naturally from the introduction of new materials, such as paper, pencils of fine hair, and ink adapted to make fine strokes.

Since brushes with paint were used before this, the chief for-

mative elements, in addition to resting on the wrist (of which more afterwards), that availed to force in the modern form of the character were ink and paper, then recently brought from the Roman Empire.¹

The word 楷 *k'ai shu*, applied to the writing then introduced, alludes to the sense *rule, pattern*, belonging to the word *k'ai*. This is the meaning of the quotation in Kh from the Tsin shu, "Wang t'si chung of Shang ku was the first to make characters according to the method called *k'ai*."

K'ai is also the name of a tree which grows at the tomb of Confucius.²

The strokes which make up a Chinese character will be found in Appendix E, as given by Callery. They form eight strokes in all. The Chinese themselves are accustomed to say that the character 永 *yung* contains them all; according to this view there are only six strokes.

On the direction of the brush in writing, it should be noticed that it is predominantly from left to right and from above downwards. *Pie* 丿 goes from right to left, but then it has a downward direction. *Ti* 乚 begins below and goes upwards obliquely to the right. It was introduced to allow for a very natural movement of the brush, and is in fact but a variation of *pie*.

To rest on the wrist joint in writing, and not on the thumb, is a fundamental requisite. The form of the character has not changed since the time of Wang hi ch'i, and it was probably therefore by him that the resting of the hand on the wrist in writing was introduced. This will partly account for the superior beauty of the character since his time.

The Grass character, or abridged running hand, originated in the Han dynasty soon after the Li shu. Its forms are drawn rather from the Siau chwen and the Li shu than from the *K'ai shu*. It continues

¹ In Notes and Queries for China and Japan, I have shown that trade, opened up with the West in the Han dynasty, brought Greek paper and ink to the knowledge of the Chinese.

² I saw it there in 1873. It is said to grow nowhere else. It is found, however, through the whole region for many miles from the tomb. It has opposite leaves like those of the Hwai shu, *Acacia sophora*. It has a yellow flower, smaller than that of the Hwai. The people say there are no seeds. The leaves fall in the ninth month. It flowers in the third. The stem throws off branches at five feet and upwards. The people say it is propagated by the agency of birds, and not by that of the gardener.

to be extensively used down to the present time for correspondence, book keeping, and the rough copy of any written compositions. It is current among friends and equals. In any document addressed by an inferior to a superior it is not permitted. The K'iai shu must then be used.

The invention of printing led to the introduction of a new form of the character called Sung t'i. Both this and the K'iai shu are employed in printed books at present, but the Sung t'i is the more common. The handwriting taught in schools is the K'iai shu.

CHAPTER V.

THE SIX PRINCIPLES IN THE FORMATION OF THE CHARACTERS.

THE LU SHU AS EXHIBITED IN THE DICTIONARIES SHWO WEN, LU SHU KU. EXAMPLES.
PICTURES OF IDEAS. PICTURES OF OBJECTS. PICTURES OF SUGGESTION. NEW
CHARACTERS MADE BY CHANGE IN POSITION OF OLD ONES. PHONETIC CHARAC-
TERS WITH RADICALS. PHONETIC CHARACTERS WITHOUT RADICALS.

IN the dictionary Shwo wen, A.D. 200, the first elaborate attempt was made to explain the formation of the Chinese characters. Hū shu chung, the author of that work, described about 10,000 characters according to the nature of their symbolism as ideographic or phonetic. He only busied himself with the illustration of the written symbols. As to the etymology and origin of the words themselves he attempted nothing. But the book was a great achievement, and its explanations of the formation of words and their meanings have been imported to a vast extent into the productions of all succeeding lexicographers.

This book was written before the Hindoo Buddhists taught the Chinese to spell, so that the author had no method for preserving the sounds of words as they were pronounced in his own time.

To analyse sounds and divide vowels from consonants has always been a problem which the Chinese have failed to comprehend. Down to the present century their best writers on the changes of sounds have never made use of the alphabet or divided words into vowels and consonants.

One great advantage of the Shwo wen is that it selected the best established forms of the characters, suggested an explanation of them, and fixed them according to a system. In the forms of the characters as preserved on old bells, vases, cups and tablets, there is the most remarkable variety. This variety the author reduced to a certain unity. There now exist in the country only a portion of those forms

that must have been familiar to this author. He lived at the closing part of an eminently critical and learned time,¹ during which the ancient texts were published with comments, and made the foundation of a government system of examinations. Although we meet therefore with considerable diversity in the forms of characters, we may look upon those given in the *Shwo wen* as the collective result of the learning of the Han dynasty in this department.

The Han dynasty scholars, meditating on the classical phrase *lu shu* "six principles of writing," and on the various modes of formation discoverable in the characters, placed pictures of ideas and objects first. Then came a want. Pictures could not be for ever multiplied. They might be turned round. Two might be joined to make a third. Hence came a large accession of new signs. Afterwards the phonetic principle and that of borrowing were introduced, and these were the most fruitful of all principles in forming new characters. The philology of the Han period could proceed no farther than this.

Even in the Sung dynasty, a thousand years later, the study of the formation of the characters is represented as attaining its grand result in a better understanding of the *Yi king*, the text book of the ancient philosophy which the Chinese sages loved, and which aimed to explain the world by means of a mystic symbolism.

The first mention of the *lu shu* "six kinds of writing" is in the classical work *Cheu li*, attributed to *Cheu kung*, B.C. 1100. The fifth of the six accomplishments to be taught to princes is stated to be *lu shu*. This is explained by the Han comment to be the six modes of forming characters, *siang hing*, *hwei yi*, *chwen chu*, *c'hu shü*, *kia tsie*, *hie sheng*.

Tai tung, the author of the *Lu shu ku*, divides the characters into 479 classes. Among these he distributes them further according to the six principles of formation.

He arranges them in the following order :

1. *Chü shü*, symbols of ideas, acts, numbers, and positions in space. They are such as a stroke for one, two strokes for two, the sign \perp for "above," and \neg for "below."

2. *Siang hing*. Pictures of objects. The sun, the moon, vapour, mountains, fire, water, a sheep, a fish, etc., are represented by outline pictures.

¹ Han dynasty, B.C. 206 to A.D. 220.

3. *Hwei yi*. Suggestion. Thus in 人人 one man is seen following another. This is used as a symbol for the verb "to follow," with the sound *t'sung*.

Three men placed together represent *chung* "many," as in the lower part of 眾.

Two fires, one above the other, represent *yen* "burning," "bright."

4. *Chwen chu*. The characters are sometimes turned partially or completely round (*chwen* "turn"), to indicate a new sound and modification of meaning (*chu* "indicate"). Thus 阜 *feu* "hill" is 山 *shan* "mountain," turned up on its end.

5. *Hiai sheng*. Phonetic imitation. Characters are used as sound symbols, their original pictorial sense being for the time put out of view. Thus, for example, "a hundred," 百 *pe, pak*, is formed from the stroke 一 "one," and 白 *pe, bak*, "white."

Sing 星 "star" is formed in the *Li shu* from 晶 ideographic and 生 *sheng* phonetic. The former, a pictorial group of three stars, was the entire character in the ancient writing. 召 *chau* "beckon" is from 刀 *tau* "knife" phonetic, and as an ideograph 口 "mouth." *P'u* 攴 "to strike lightly with the hand" is formed from 又 *yeu* "hand," the ideograph, and 卜 *pu, pok*, "to divine," the phonetic.

6. *Kia tsie*. Borrowing. Examples: 索 *sok* "rope," formed from 𣎵 silk below and 𣎵 "to bind" above, is used in the sense "to seek," merely on account of the sound agreeing. *Chu* "to dwell in a place" is sometimes written 主, because it formerly agreed in sound with that word.

There are more examples of *Kia tsie* in and before the time of Confucius than afterwards. It became customary in later times to add radicals to the *kia tsie* characters, which thus became phonetically written, and passed into the fifth class.

In *Ch'i sh'i* abstractions are drawn pictorially as well as they can be. *Ch'i* "to point to." *Sh'i* "a matter," "thing."

Siang hing embraces objects having a form. *Siang* "likeness." *Hing* "form."

In *Hwei yi* "understand the meaning," one, two or more objects in a picture suggest another.

In *Chwen chu* "turn the explanation," we have a change in the meaning accompanying a change in the posture of the figures.

In *Hiai sheng* we have the borrowing of a word symbol already in

use, to be the symbol of another word like it in sound. An additional mark helps to indicate the new word symbolized. *Hie* "agree." *Sheng* "sound."

In *Kia tsie* we have borrowing without an additional mark. As in 女 *nü* "woman," used for "thou," because both were called *nu* or *nok*.

The six principles may be reduced to three. First, pictures of objects. Second, pictures suggestive of ideas, words or things, including the first, third, and fourth principles. Third, borrowing symbols on the ground of phonetic identity, including the fifth and sixth principles.

EXAMPLES OF CH'Ī SHĪ.

天 "heaven." Sw says from 一 *yi* "one," 大 *ta* "great." It says, with more probability, that it is a picture of an idea. Three concave lines horizontal and parallel represent heaven in one old form.

Tan 日 "sunrise." The sun rising. Here the single stroke is the horizon. The sunrise is named *tan* from its redness. *Tan* "red" is applied, among other things, to the golden elixir, which was cinna-bar, called *kin tan*, *sien tan*, "elixir of the immortals," *chu sha* "red sand," etc. The reference here is to red oxide of mercury. The medical properties of mercury, and its assumption of a liquid form at low temperature, led the ancient Chinese alchemists to believe that in it was concealed the elixir of life.

Evening, *si*, *zik*, *dik*, is suggested by the half-moon just seen.

A boundary between fields is represented by two fields placed side by side, 田 *kiang*, with a line between and two lines above and below.

The character 回 inclosed in four detached straight lines is called *hwa*, *gak*, and means a stroke cut with a knife or written with a brush. It is a picture of the four boundaries of a field. The phonetic 回 *hwei*, *gut*, "return," is in Sw a single line returning into itself.

In phonetic 才 *t'sai*, 5, *dat*, we see the cutting away of useless portions of a tree 木, while the good parts are selected to use as building materials or for other purposes. In choosing a symbol for *dzai* "ability," "faculty," "capacity for usefulness," it was the *dzai* of a tree which suggested the required sign. This was afterwards

applied to the talent of men and the power of money, which are other modifications of the same idea. The character represents a tree partly stripped of its branches.—Li yang ping in Tt.

In 史 *shī* “historiographer” a hand below grasps a writing implement, viz. 252 *yü* above. See the hand in Cw drawn plainly.

In 卅 *jen* “edge of a knife” we have a knife, and a dot pointing to the edge, to indicate that this is the part of the knife to which reference is made.—Tt.

EXAMPLES OF PICTURES OF OBJECTS.

Rain 雨 was anciently without the upper line, and instead of the vertical line in the middle, there were four, but all shorter. Above each of them and within the concave was a dot. These four dots were rain-drops, the four lines were the direction of their descent, and the concave was the firmament.

Water 水 *shui* is regarded by Sw as one of the eight divining symbols known as the *Pa kwa*. It is supposed to be 三 *kan* turned on end. This explanation was in agreement with the philosophy of the Han dynasty, according to which the origin of writing was found in the *Pa kwa*. It was believed that the physical theories of the Yi king, Book of Changes, influenced the makers of the characters. For us it is better to regard the old form with its three descending lines as a picture of water flowing downwards.

P. 456 *chui* “to fall” 垂 has in the seal character a form something like that of *yü* “rain” and of rain-drops. It was perhaps an imitation. But see in Chapter III.

Mu “mother” 母 differs from *nü* 女 “woman,” by having the breasts added. This is very noticeable in the Cw. I should rather have referred this to the principle of suggestion, but Tt calls it a picture of the object. The separate provinces of the six principles of formation are not always well defined.

Eyebrow 眉 *mei*. Picture of hair above an eye. Tt says that on the ancient bells and vases this character is not found. The word *mei* is symbolized by some much more complex characters. Siün tsī uses 鹿 and below it 米 *mi*, for “eyebrow” in the sentence *mien wu su mi* “his face without beard or eyebrow.”

Tsī 子 “son” is in Lw formed with 川 at the top to represent hair. In Kw the form is still more complex, including not only hair

at the top, but arms, legs, and the second man radical at the bottom. See Sw.

泉 *t'suen*, 5, *dzin*, "fountain." Water flows from a covered place, *pe* "white," which is represented in Cw by R. cover, *mien*.

Hu 壺 a "teapot," or "winepot," has several old forms which are evidently pictures of the pot with its lid. But the lower part of the character usually resembles closely 亞 *ya* 424, which had final *k*, as in 惡 *ngo*, *ak*, "bad." If *ak* has lost an initial *k*, as is probable, the character *hu* would furnish a still closer likeness to *ya* 424.

Pe, *pak*, 北 "north," "back." Two men are here seen back to back.

Yü, *ok*, 聿 "writing implement." Picture of a hand grasping a knife used in cutting or drawing.—Tt.

Ch'eu, *nieu*, 6, *nok*, 卪 "take hold of things." A picture of the hand taking hold of something.—Tt.

Yin, *yi*, 伊 "he." The original of this, without 人, is a picture of the hand grasping something. The thing grasped is the down-stroke, and is here the symbol of authority. A ruler is called *yin*. In Kw there are two hands and the symbol of authority is represented by four strokes.

Heu "ruler" 后. The first two strokes are a man, the ruler, who expresses his will by 一 "one" 口 "mouth."

Din "a subject," *c'hen*, 臣 is expressed by a character which pictures a person bent and prostrate before his chief.

C'hwen 川 "streams of water" becomes an island when written 州 *cheu*, and a "calamity" when written 災 *tsai*. The last as it stands is composed of *c'hwen* "descending calamities" and fire below. Unaccountable disasters are supposed to come from above.

Yung 永 "constant," "constantly flowing." Two streams of water uniting are here pictured.—Tt.

Shen 申 "stretch out straight." Picture of ribs in two rows with the backbone dividing them. The three horizontal strokes are all divided in the middle in old forms.

In the oldest forms of the characters for "right" and "left," *tso* "left" is three fingers and an arm bent downwards to the left 𠂇, while *yeu* "right" is three fingers and an arm turned down to the right.

Pictures of animals are tripled with the sound *piau*, probably for

an older *bok*, "to run." Thus we find a picture of three horses running called *piau*, and the same of three dogs.

The same sound, *piau* for *bok*, is applied to a triple picture of a dog or "fire" 火, with the character 風 "wind" on the right in the sense *wind*. The use of *fire* is probably an error.

Yem is the sound for the triple picture of "fire," old sound *dam*. "Flame." "Shining." It is sometimes called *hek*, because a root represented by that sound also means "shining." Further, it is called *yi* for *dik*, for a like reason.

Hung, 1, *kom* or *hum*, is the sound assigned to a picture of three carts whose rumbling is thus represented.

Lui, 5, *dut*, is the sound assigned to a triple 田 arranged as in 壘. This represents, for example, layers of stone in walls or sun-dried bricks in earthworks round a camp. On account of resemblance in sound, "thunder" is also thus represented.

EXAMPLES OF HWEI YI, "SUGGESTION."

Characters formed by the principle Hwei yi consist of two or more parts which by juxtaposition suggest the word intended. The sound is not expressed, and must be retained by the memory acting on the principle of the association of ideas.

K'ing "to congratulate," "happiness," 慶 *k'ing*, 3, *k'ang*, *kam*, is formed from 心 heart and 鹿 *luk* "deer." Formerly the skin of a deer was taken as a present at visits of congratulation. As often happens in compound characters, part of one of the component characters is omitted. One of the words for "all" 僉 *t'sien*, 1, *tsim*, is composed of a man above, two mouths in the middle, and two men below. It is intended as a picture of several persons conversing together, and accompanying each other as they walk.

Some characters formed on this principle, according to the Lu shu tsung yau, are made phonetic in Sw, as *c'hi* "shame." Sw says, "from heart, *ni* ear giving the sound." Lsty says, "from heart and ear by suggestion." When a man hears his faults mentioned, he is ashamed. His ear grows hot and his face red as a consequence of the shame he feels, 恥 *c'hi*, 2, *t'i*, *t'ip*, "shame."

Sü hiai, editor of Shwo wen, sometimes errs in inferring the principle of formation in characters to be that of suggestion. He says that in 古 R. words, *ku* "sayings," "sayings of old," we have

ku "ancient," acting the part of a suggester of the thought. It is more likely that the word properly meant in the first place only "words," "sayings." From its having the same sound with *ku* "ancient," scholars took it to mean ancient sayings in particular, and hence the explanation.

The bow of five short feet in length being used in measuring land, two bows side by side were anciently used as a symbol for field boundaries, with the name *kiang* or *kong*.

Two trees side by side suggest *lim* "grove" 林.

Hiun "instruct" consists of *yen* 言 "words" on the left, and 川 *c'huen* "streams flowing" on the right.

Lin "avaricious" is formed by 文 *wen* "elegant" above, and 口 *k'en* "mouth" below. Fair speeches are the cloak of covetousness.

Wai "crooked" consists of 不 *put* "not" above, and 正 *cheng* "right" below.

T'sieu, 5, *du*, *dut*, "a captive," is represented by a man 人 in a square inclosure 囗 *kwo*.

Sì "four" 四 *si* 四 is formed from the character 八 *pat* "eight," within a circle, which here marks the horizon. The idea is "parting" a circle, since *pat* is to "separate," "part."

Tsiang "workman" is composed of 斤 *kin* "knife," "hatchet," within, and 方 *fang* 匚 "a vessel of capacity" outside on the left.

Sien "before" 先, from 之 *chì* "to go," and beneath it man, *i.e.* gone before some one else.

Kwang "light" 光. Formerly fire above 火, and man below 人, *i.e.* light above man.

K'e "able," "conquer," "can," 克, consists of 肩 *kien* "shoulder" contracted, and man below, *i.e.* what can be carried on the shoulder.

Ch'i "red" 赤 *t'ak* "red" is an older form composed of 大 "great" above, and 火 "fire" below, to suggest the colour of a great fire.—Tt. This character repeated has the sound *he*, 4, *kek*, and means "bright," "glorious."

Chü "to cauterize" 𤑔 *tak*. Flesh over a fire. This suggests the sense of the verb.

Tso, *dzak*, "to sit," 坐. Two men are sitting *vis à vis* on the ground.

C'hu, *t'o*, "beginning," 初. From clothes and scissors. The beginning of clothing is in the action of scissors cutting cloth.

Lo "net" 羅. From a net set up high and *wei* to indicate that the net shuts the birds in on the four sides. *Wei*, meaning cross lines on the astronomical sphere, is here taken in the sense of boundaries.

Wang "king" 王 consists of three strokes, horizontal and parallel, with one downstroke crossing them. They indicate that the king joins heaven, earth and man in one person.

If this is doubtful, we may refer to its use as the radical for precious stones, in search of a more satisfactory explanation. It may be borrowed from the name of some shape connected with precious stones.

Pan "class" 班 consists of a knife in the centre cutting two precious stones.

Tsim "eager" consists of the character 先 *sien* "before" doubled. He who is eager is soon far in front of every one else.

When men, ten in number, make up a military company, it is called *ship* 什, the character consisting of man and ten.

Wei "position," "rank," 位 consists of men and *lip* to "stand."

Lau "old" 老 is formed of hair, man, and 化 "transform." The last, as was very common in old times, omits the radical *jen* 人 "man." The change of the hair to white is the transformation intended.

Hiung "elder brother" 兄. From mouth and man. The eldest brother is spokesman.

Sun "grandson" 孫. From *tsi* "son," and *hi* to "follow in succession."

Hau "to love," "good," 好. From woman and son. These are the two things chiefly loved by man.

T'o "safe" 多. From a hand reaching down to help a woman and put her in safety. This explanation comes from Tt. Strangely the character does not occur in Sw. It is delightful to find, if we may rely on it, a most chivalrous sentiment in the minds of the inventors of Chinese writing.

Sü "beard," "whisker," 須. From head and hair.

Siang "mutually," "think about," 相. From wood and eye. The workman when he uses wood must inspect it to know if it is suitable in regard to length, quality, and shape.—Tt.

Chu, tok, to "pray" 祝. From *shü*, symbol of things sacred and celestial, *k'eu* "mouth," and *jen* "man." A human voice praying. This example belongs to the class called 三字會意 *san tsü hwei yi*, "suggestion with three characters."

In 兵 *ping* "weapon," "soldier," we see two hands 𠂇 *kung* below, grasping a hatchet 斤 *kin* above.

十 *shī, jip, dap*, "ten." The downstroke indicates that counting has arrived at ten. But this is rather classed by the native lexicographers under the first principle. Two tens 廿, pronounced *niep*, imply twenty. *Niep* = *ni* + *jip*. The *j* is dropped and the two separate words coalesce. Three tens placed together are pronounced *sap*, and imply thirty. *Sap* = *sam* + *jip*. Here *m* and *j* are dropped.

Shī "age," "generation," 世, is a picture of three tens. A term of thirty years.

To, *tap*, "many" 多. Repetition is suggested by two half-moons, the moon being by nature a symbol of change.

Yang "light," "south aspect," 陽. Hill on the left. The sun, etc., on the right is phonetic. In regard to mountains, the south is *yang*. In regard to rivers, the north bank is *yang*. Hills, as having a bright and dark side, suggest the idea of *yang*, one of the principles in the old Chinese dual philosophy. This character is both phonetic and suggestive.

In *yin, gim*, the dark principle in the same philosophy, a hill as casting a shadow is also used as a distinctive mark 陰. Here also there is a phonetic element, viz. *kim* "now."

In the old form of *sui, duk*, "a path between two hills," the same radical *feu* is thrice written, and with the cones of the one turned towards those of the other, to suggest the sense. In the modern writing that on the left is retained. On the right is p. 170.

In p. 267 危 *wei* "danger," there is a man on the top of a cliff, expressed by r. 27, to suggest the idea. The remaining part is a later addition.

In *p'in, 2, p'im*, 品 "ranks," "divisions," the three mouths suggest the idea of division.

明 *ming* "bright." The sun and moon placed side by side suggest the idea.

In *kau* "bright" the sun 日 seen above a tree 木 suggests the idea.

In *yau* "dark" the sun 日 *jī* seen below a tree 木 suggests the idea. But in Kw the sun is above and a sort of two-pronged fork below.

東 *tung* "east." The sun seen through a tree suggests the idea.

蚤 *tsau* "louse." The hand scratching and insect suggest the idea. The sense "early" is borrowed.

In *mu, mok*, "evening," the sun is seen in the midst of grass. In *Se* the lower part is grass, as is the upper. In the middle is a single round ring with a dot at the centre. In the modern character 大 and 日 "sun" below it form the lower part.

易 *yi, tik*, to "change." The sun is seen above the moon, the lower part being in the old character a picture of the latter luminary. But see in the Chapter on Phonetics another explanation.

昔 *si, sik*, "formerly." The upper part is in *Sw* the sign for flesh. The sun is below. The primary idea is dried flesh. It is used for "formerly" by the principle of borrowed application. In the interest of plainness, *R.* flesh was afterwards added on the left for the sense "dry flesh."

少, and below it 力, *live, 8, lut*, "feeble." The components *shau* "little" and *li* "strength" suggest the meaning.

鳴 *ming, 5*, "call of birds." The components *niau* "bird" and *keu* "mouth."

立立 is called *ping, 6, 7, bang, bam*, "standing together." The character *lip* to "stand" is doubled. A shortened form is 並 "and." Another is 并 452. But see other explanations in the Chapter on Phonetics.

The next example is one of Tauist origin. It was under the inspiration of Tauist ideas that it was made. It is 眞 *chen, 1, tin*, "true." *Sw* says it refers to the immortal man changing his form and ascending to heaven. The author sees in it *hwa* "transform" at the top, and eye and eight below with a stroke between them. The character occurs first in Chwang cheu, a Tauist author. It finds the ancient equivalent in *chun* 396 "pure," "genuine." Our character was made about the time of Chwang cheu probably.

秉 *ping, 2*, "handful of corn," handle, hold, that which can be held. From *hwo* 禾 "corn" and a hand grasping it in the middle.

The character 𠂔 *kik* is singled out by Tai Tung as being the only character in the *Shwo wen* which consists of four ideographic elements. *Sw* says it consists of man, mouth, hand, and two. The two limiting strokes, says *Sw*, are heaven and earth. It notices that *Sw* omits any explanation. He suggests that 句 *kü, kok*, is phonetic in this character.

The character 丈 *chang* "staff" of ten feet in length, if looked at in the old forms, consists of a hand grasping a foot measure. The stroke below to the right is the hand. The foot is one of ten inches. Ten therefore is written. The staff was ten feet in length.

The roots of the three measures *t'sun* "inch," *c'hi*, *t'ak*, "foot," *chang*, *dum*, "ten feet," are probably all found in verbs, *chen*, *ts'un*, *tun*, "to think," Mongol *sana*, "think;" *dok* "to measure," "think;" *liang* "to think," "to measure," and the Mongol *sana* "think."

In 戒 *kiai*, "prohibit," two hands on the left grasp a *kwo* "short spear" on the right.

吹 *c'ui* "to blow." This sense is suggested by a mouth and *k'iem* "breathe."

In 右 *yeu*, 7, "assist," the mouth and hand are suggestive of help by speech and act.—Tt.

In 名 *ming*, 5, "name," the upper part *si* "evening," indicates darkness 冥, which is *ming*, and is therefore phonetic. The lower part "mouth" is ideographic, indicating "name."—Tt.

In 命 *ming* "command," we see mouth and *ling* 令 "command," joined to suggest the sense.

In *shu* 黍 "millet," the symbol for water underneath refers to distillation, large millet having been commonly used for distilling spirits in ancient times. The upper part is *hwo* "corn."

Compound characters formed in this way greatly facilitated the early completion of the task undertaken by the inventors of writing.

When a considerable number of characters were already made, they were used in couples to form new ones.

The language had the words *kok*, *kot*, *som*, and *lom*, the last two both derived from *dom*, and all meaning "high." The former two had characters. New ones were needed for the other two. 高 *kok* "high," with 山 *shan* "mountain" above it, was invented for *som*, which meantime became *sung* in sound. As an equivalent 松 *sung* "pine tree" also came into use with "mountain" above it.

Thus various characters came to be employed for the same thing, with the same or different pronunciations. Also it often happened that characters added new meanings to the old ones, and assumed new pronunciations. Out of these conflicting processes of change, numberless diversities arose.

EXAMPLES OF CHWEN CHU, CHANGE OF POSITION.

人 *jen* "man" is turned round and doubled to make 比 *pi* "compare." But see page 61.

丸 *wan* "pill," "small ball," is 仄 *tsek* "inclined to one side," turned round. Tt remarks that the idea of ball proceeds from that of turning round.

One may be allowed to doubt the sufficiency of this explanation and of the following.

疏 *shu* "negligent" *t'ut*. The right-hand part of the character is here explained as 子 "son" turned over and three downstrokes below to represent flowing.

后 *heu* "ruler" by change of position becomes 司 *sī* "an officer in charge of an outside department."

永 *yung* "constant," incessantly flowing, a picture of running water, becomes by change 𣶒 *p'ai* "streams of water" parting in various directions.

身 *shen* "body" is turned round to form the left part of 殷 *yin* "flourishing" with the sense "revert to."

昴 *mau* "Pleiades" is in its lower part, which is also *mau* with the meaning 5 A.M. to 7 A.M., composed of the two parts of 門 *men* "door," both turned the other way.—Tt. This seems doubtful.

EXAMPLES OF HIAI SHENG, PHONETIC FORMATION.

元 *yuen*, 5, *ngon*, is formed, say Sw and Tt, from 一 *yi* "one," and 兀 *ngun* phonetic. Another copy of Sw makes *ngun* not phonetic, but suggestive. This Tt rejects. Another author derives it from 二 *shang* above, and 几 *man*, and thus makes the character suggestive, and not phonetic.

帝 *ti* "emperor," "ruler." Sw says it is formed from 丩 above and the phonetic 束 *shok* "bind." The old sound then of both words was *tok*, the vowel only being uncertain.

書 *shu* "book," "write." A pencil above and 者 *che* phonetic below.—Tt.

射 *she*, *zhok*, *dok*, 7, "to shoot." Sw says the left-hand symbol *shen* "body" suggests that the arrow proceeds from the body (and therefore the body must form a part of the picture) and strikes a point at a distance; *tok* "to strike," the right-hand part of the symbol being used suggestively.

I prefer to regard *tok* as phonetic. The suggestive principle may be rightly applied also as by Sw, but probably the phonetic principle is more prominent.

Nie, nit, to "go down" is formed of 氺 water on the left, and 日 above 士 on the right. Sw says that water and earth are here ideographic, and "sun" *nit* phonetic.

The suggestive and phonetic principles are often combined, 貧 *p'in*, 5, *bin*, "poor." From *fen* "to divide," and *pei* "money." Here *fen* is both suggestive and phonetic. The inventors of the characters selected that phonetic symbol which was nearest in sense.

孝 *hiau* "filial piety" is in Kw formed of 爻 *hiau* 115, two crosses above, phonetic, and son below. But *hiau* with the crosses as its symbol means to imitate, and imitation is an essential part of filial piety so far as the father is virtuous.

𢦏, compounded of 𢦏 *yi* phonetic and beneath it 大 *ta*, is so written in allusion to two persons playing at a game. This is expressed by two hands, for *ta* is here really altered from the ancient symbol for two hands.

Two sounds belong to some phonetics. These originate in the operation of the principle of suggestion in the peculiar application of some phonetics. Thus 磬 *k'ing* "musical stone" 743 is composed of 石 79 *shu* "implement," on the right, of certain other elements on the left and of 石 stone below. The character stone below, is an addition, and without it the sound is now *sheng* "sound."

This character, having probably at first the sense "sound," was used by the principle of suggestion to write *k'ing*, the name of a musical stone. After this it became phonetic with the sound *k'ing*.

The combination of the principles of suggestion and likeness in sound occurs in 風 *feng* "wind," where the outside line is 凡 *fam* "all," used because wind was then called *bam*, and the symbol for reptile within was added, we are told, because, according to the old Chinese belief, reptiles begin to move when the wind blows.

EXAMPLES OF KIA TSIE, BORROWED CHARACTERS.

管 *kwan* "a pipe" borrows from 官 *kwan* the meanings "care for," "govern," control."

Lo, a common family name, is written by means of 羅 *lo* a "net."

Li, a family name, is written by means of 李 *li* a "plum."

It explains 市 *fei*, *put*, as meaning an apron. The horizontal line is the line of the shoulders, from which hangs a string fastened to the waist-band. It is applied, with *r.* grass, to the word *fei* "thick and shady," as descriptive of vegetation. It is found as a verb in *p'ei* "to wear at the side," and forms a part of 帶 *tai* "girdle." The upper portion of *tai* represents the tying of that which hangs from the girdle.

Kwan, the upper part of 貫 "to pierce," "penetrate," is borrowed to act as the symbol of *kwan* "to be accustomed to." As the character is here borrowed to be applied to a new sense, so *kwan* "to be accustomed to" may, as a word, be derived from *piercing* and *thoroughness*, just as our word "thorough," coming from *through*, has attained the new sense complete, perfect in action.

In the older classics 時 *shī*, 5, *zhik*, "time," was used for the demonstrative 是 *shī*, 6, 7, *zhik*, "this."

孫 *sun* "grandson" is used for *sün* "compliant" by Confucius.

Very many abstract terms, verbs, adjectives and particles were supplied on this principle with the required written signs.

CHAPTER VI.

HISTORY OF THE SOUNDS.

RESEARCH SHOWS THAT THE CHINESE LANGUAGE IS NOT COMPOUND. SOURCES FOR THE HISTORY. 1. PHONETIC CHARACTERS. 2. RHYMES OF OLD POETRY. RESULTS OF THE RESEARCHES OF TWAN YU T'SAI. THE SEVENTEEN CLASSES OF OLD RHYMES. 3. TONIC DICTIONARIES. 4. OLD TRANSCRIPTIONS, JAPANESE, COREAN, COCHIN CHINESE.

THE sources of information on the history of the sounds are very varied. Among them the oldest is the body of common roots found in cognate languages. These I do not now touch, wishing to limit myself, except in a few examples from Mongol and Japanese, to the Chinese field.

The next source for the history of the sounds is the phonetic characters; for convenience this will be called the first.

The second is the rhymes of old poetry.

The third is the use of certain characters in the classics and elsewhere in senses different from those intended by the inventors of the characters, and which now, through change in sounds, in many instances, do not suit them.

The fourth is Buddhist transcriptions of Sanscrit words.

The fifth is the Tonic Dictionaries.

The sixth is Japanese, Corean, Mongolian, and Cochin Chinese transcriptions.

The seventh is the dialects of Modern China.

All research tends to show that the Chinese language has a self-consistent history. The difficulties which occur in the illustration of it may be expected to obtain a solution as the reward of research.

The present chapter will conduct the student only over a part of the wide field here sketched.

The result of this kind of inquiry is to show that there are no compound elements in the Chinese tongue.

No abrupt introduction of a foreign language into the country, which might have materially affected the traditions or language of the people, can have taken place at any period since the invention of the characters.

The normal condition of a Chinese word consists in having an initial, a final, and a vowel to join them.

There is no appearance of dissyllabic structure in roots, and *a fortiori* words of three or more syllables cannot be found there.

All Chinese words were anciently, as now, monosyllabic. Various as are the laws of change in their sound, none are inconsistent with this principle.

PHONETIC CHARACTERS.

The phonetic characters, which are in number above a thousand, help us to discover what final letters have been lost or changed for others. Thus 兌 *tui*, a common phonetic, has lost final *t*. It is recoverable from words written with this phonetic, *e.g.* with 言 *shwot* "say," and with 心 *heart*, *yuet* "to rejoice." Not only is the final restored, but the initial also can be reduced to its most ancient form by careful comparison of facts and words. *T* is both initial and final in all these three words. *Sh* and *y* both come from *t*.

One native author says there are 2425 characters formed by the five modes which are not phonetic, and 21810 by the phonetic principle.

The phonetic characters are necessarily somewhat newer than the others. Pictures of objects which had been first made formed the basis from which characters constructed on the phonetic principle were made at a later time.

Many characters now phonetic anciently belonged to the sixth or borrowed class. The Han writers, who were more learned and scholarly than those of the Cheu period, though less original and powerful as thinkers and system-founders, had much to do with extending the influence of the phonetic principle in writing. They added a radical to many words found in the classics without one. By this addition the character was transferred from the sixth class to the fifth, and became distinctly phonetic.

The special interest and philological importance of the original phonetic characters consists in this: they afford a clue to the actual

sounds attached to the characters at the time when they were made. Thus 占 *cham* or *tam*, wherever used, has final *m* or final *p*. The old dialects of Canton, Fukien and Kiang si agree in this respect with the usage of the mediæval tonic dictionaries and the rhymes of all ancient poetry. When we find this phonetic employed with four dots below in *tiem* "a dot," "a comma," in 店 *tiem* with R. roof, *yen* "an inn," in 站 *djam*, with R. 立 "to stand," or in 帖 *t'iep* "a ticket," and in any other examples, the final is *m* or *p*. There are no exceptions.

Here we obtain a firm standing ground in our examination of the ancient language. The initial was *t* or *d*. The final was *m* or *p*. This principle extends to all the words written with this phonetic, however great their variety of meaning.

Kim "now" was written 今. From it are formed, among others, 琴 *k'im*, *gim*, "a harp;" 念 *niem* "to think," "to read aloud;" 驗 *yem*, 7, *niem*, "result," "evidence," with R. horse on the left and heart below; 捻 *nie*, 8, *niep*, "take with the hand," "press between the fingers," with R. hand on the left and heart below; 含 *ham*, 5, *gam*, "to take into the mouth," to "contain," "include;" 貪 *t'am*, with R. shell below, "avaricious," "greedy." It is interesting to know that, whatever may be the age of the phonetic characters, they contain in them incontestable evidence of the phonetic state of the language at the time when they were first used.

If it be asked why *t* aspirated occurs in the last example, it can be replied that this may be an instance of association of ideas. The upper four strokes may be a contraction for 含. Of such contraction many examples exist, as the reader of the *Sw* is constantly made aware. But the existence of the final *m* in the word may have had its own influence on the mind of the inventor as a labial letter symbolic of greediness, in addition to that of the suggestion derived from the whole word *ham*.

Final *m* and final *p* were looked on by the inventors of the phonetic characters evidently as very nearly connected. They frequently used the same phonetic for both. But possibly *p* may have changed to *m* in cases of this kind.

In the same way a phonetic in *n* forms compounds also in *n* or in *t*, its kindred mute. Thus 旦 *tan* "dawn," "the red light of sunrise," forms 但 *dan* "but," "only;" *tan* "name of a woman," R. woman, and 怕 *tat* "fear," R. heart. So 散 *san*, "to sprinkle," "scatter,"

forms *san* "umbrella," with *R.* cloth, *kin*, and *sat*, "to sprinkle," sow seed, with *R.* hand.

In the same way, again, phonetics in *ng* have also *ng* in all their compounds. If there be a variation, it is *k*, or it may be *m*. Thus 青 *t'sing* "blue," is found in *t'sing* "if you please," "invite," with *R.* words, and in *tsing* "essence," "pure," with *R.* rice.

As an instance of a phonetic which has final *k* and also *ng*, among its sounds may be mentioned 克, which is *k'ek* and *king*. Among instances where a phonetic has both *m* and *ng* as a final letter, may be mentioned 風 *feng, bam*, "wind," 并 *bang, bam*, "together."

Through all the letter changes that have taken place there has existed a real distinction of six final consonants, reaching back to the time of the invention of the characters. Three great groups end in *k*, *t*, *p*, respectively. Three more terminate in *ng*, *n*, *m*, respectively.

Many phonetics have never changed their final consonant. For example, 先 *sien* "before," *sien* "having naked feet," with *R.* foot. But the *n* has been dropped in *si* "wash," *R.* water. This word was anciently pronounced *sin*, or *sien*, as in some dialects now, *e.g.* that of Sung kiang. 官 *kwan* "officer," *kwan* "coffin," with *R.* wood, *kwan* "a pipe," with *R.* bamboo. Final *n* has been indeed subject to very slight variation. During the last twelve hundred years, *k*, *t*, and *p* have all been dropped, and *m* has changed to *n*.

But if we take our stand on the basis of the mediæval dictionaries, we can look back on a tract of time amounting probably to 2500 years, during which the major part of the phonetics kept their finals as they were at the beginning of that time.

RHYMES OF OLD POETRY.

The second source of information on letter changes is in the rhymes of the ancient classical poetry.

The rhymes of the old poetry in the Shī king, or Book of Odes, constitute a valuable source of information as to the state of pronunciation and the extent to which final consonants had been dropped and modified at the time it was made.

These fine remains of the literary genius of the ancient Chinese were composed at the time when Hebrew poetry was in its most flourishing state. The principle of antithesis is common to both styles. Rhyme, however, is peculiar to the Chinese. The nature of Hebrew grammar and the peculiar Hebrew structure of words

prevented the artifice of rhyme from becoming an admired quality in poetry. In Chinese poetry, on the other hand, the natural order of words and the monosyllabic simplicity of the roots, rendered rhyme from the first a pleasing and appropriate element in poetry.

A Hebrew-like expansion of antithesis as a poetic ornament has in later times taken place in Chinese literature, as exemplified in the *tui lien*, or paired sentences, so common in ancestral halls, temples, and private houses. Sir John Davis has stated in his last publication on Chinese poetry that Dr. Morrison suggested to him the propriety of comparing Chinese and Hebrew poetry in regard to this principle, and that he followed the suggestion.

The old classical poems consist of upwards of three hundred popular songs, the productions of many authors, who inhabited several of the kingdoms into which China was then divided. They differ in one important respect from modern Chinese poetry, they were not written by rule, but according to nature's impulses. The poet of to-day keeps in his hand a volume of rhymes arranged in agreement with an obsolete pronunciation. He does not write spontaneously. Words that rhyme in modern Chinese often cannot rhyme according to the recognized standards. The old poem had no stiffness, not being composed for the eye of the literary examiner, but to become a genuine popular song.

Two poems, one from the Odes, and another from a writer of the Tang dynasty, will be found in Appendix D, with the ancient and modern pronunciation of the characters. It will be there seen that old poetry gives by its rhymes satisfactory information on final letters, whether vowels or consonants.

A modern Chinese author, Twan yü t'sai, has made the ancient pronunciation the subject of special researches. He is one of those numerous critical authors who have conferred honour on the present dynasty, and many of whose works are found in the splendid collection *Hwang t'sing king kiai*, "Explanations of the Classics of the Imperial Tsing Dynasty."

The books from which Twan yü t'sai has collected rhyming words are first, and mainly, the Odes, B.C. 1300 to B.C. 800. The next in importance is the *Yi king*, "Book of Changes," the most of which is in rhyme, B.C. 1100 to B.C. 500. The others are *Shang shu*, "Book of History;" Mencius; *Li sau*, the poem of the celebrated K'ü yuen ;

Ta tai li, Li ki, Yi li, Er ya, Ch'un t'sieu tso chwen (the "Spring and Autumn Annals," with comment by Tso), and *Kwo yü*.

The results of Twan yü t'sai's labours are seen in the discovery of new classical sounds for many words. Thus *kiai, chie*, "prohibition," is recorded in Kh as *kit* in the Odes. Tyt shows that it was *kak*. His labours are very important for the history of the change from final *m* to *ng*. He shows that not a few words now ending in *ng* were in the time of the Odes pronounced with *m*. He has made it clear that in the time of the Odes the second tone, or *shang sheng*, did not exist when the final was *ng, n, or m*. The second tone class grew up when the finals *k, t, p*, were thrown off. When an alphabetic element was lost, a tonic element attached itself to the word to indemnify it for the loss, and help to make the sound sufficiently distinct for the purposes of language. The rise of *c'hü sheng*, the third of the four tones, he refers to A.D. 200. At that time many characters began to leave the other tone classes and to form a new tone class. Before the Han era, he says, and during the first part of that dynasty, the remains of rhyming compositions contain no evidence of the existence of *c'hü sheng* in the language.

Liang wu ti, an Emperor of the Liang dynasty, who became a Buddhist monk, asked on one occasion of his courtiers, What are the four tones? Cheu she replied: 天子聖哲 *t'ien tsü sheng che*, "Heaven's son is holy and wise."

No light shone on the minds of Cheu she, Shen yo and other scholars of that age as to any difference in classical pronunciation as compared with that which prevailed in their own time. Many scholars have devoted their attention since to ancient sounds. To none of them did it occur that by making use of alphabetic signs better and surer progress could be made in these inquiries than could ever be the case without them.

The results for the history of sounds at which Tyt has arrived are the following :

I. Words in *ai*, if that was the sound belonging to this class, were well separated into the three tones *p'ing, shang* and *ju*, or 1, 2, 4. Yet a good number of words were in transition, and were slowly dropping final *k*. The loss of this final letter would transfer them from the fourth tone class either to the first or to the second. Among such words which were at the time pronounced with *k* or without it were

來 *lai* "come," 子 *tsi* "son," 戒 *chie* "prohibition," 載 *tsai* "to carry," 祀 *sī* "to sacrifice," 富 *fu* "rich," belonging to 534, and having the same phonetic as 福 *fu*, *pok*, "happiness."

II. The second division consists of words in *ok* or in *o*. Our author appears to be wrong in arranging them all under the *p'ing sheng*. We must preserve the final *k* in all words where that letter remained firm till the time of the Kwang yün. Such words are 樂 *gak* "music," 職 *tsiak* "official rank," 酒 *yak* "medicine." Where these and words like them in the possession of a firmly fixed final *k* in Kwy, occur in classical poetry, it is right to modify the statements of our author, who places them in the *p'ing sheng* and destroys unwarrantably their final *k*. His second division must be separated into a 1st and 4th class. The principle to be followed is wherever a word undoubtedly ending in *k*, *t*, or *p*, occurs in rhymes, the words in the rhyme must all be regarded as having *k*, *t*, or *p*. It is on the ground of this law that we restore *k* in words such as 毛, 貌, 貌, 昭, *mau*, *kiau*, *mau*, *chau*, "hair," "instruct," "appearance," "shine upon." They all rhyme with words in *k*.

III. The third division consists of words in *u* or *ok*. They are classed in the three groups known as *p'ing*, *shang*, *ju*. Here, again, the principle must be recognized that *k* existing as a final in a word holding a place in a string of rhyming words indicates the existence of *k* in all words which rhyme with it. Applying this rule we restore *k* to 隹 *chui*, to 究 and to 造.

IV. In the 4th division Tyt finds only *p'ing sheng* and *shang sheng*. The vowel is *u*. Among the words occur 後 *heu* "after," 主 *chu* "lord," 口 *k'eu* "mouth." From other sources we know that most words in division IV. have lost final *k*. The place they hold in Tyt's arrangement shows that in the time of the composition of the poems they had lost this final letter.

V. The vowel seems to be *o*. The author places 家 *kia*, *ko*, "house," 且 *tsie* "and further," 惡 *ngo*, *ak*, "bad," in the *p'ing sheng*.

Tyt must be wrong when he makes 作, 興, 家, 故, 居, 故, all rhyme together in the section of the *Siau ya* called T'sai wei. In fact the first two words rhyme as *tsak*, *mak*, and the remainder as *ko*, *ko*, *kio*, *ko*. The first two words stand third in the first two lines. The last four stand fourth and last in the last four lines. It is a very arbitrary proceeding to make two penultimate words rhyme with four

ultimate words. Tyt has followed Chu hi, who wrongly makes all the six words rhyme in *u*, without admitting in any instance a final consonant. The absence of final *k* in Kiang si dialects of our own time, which retain final *m* and *p*, may account for this error of Chu hi, or his guide in old sounds, Wu t'sai lau. These dialects are spoken not far from Chu hi's native place, in the southern part of the province of An hwei.

The incorrectness of the Sung authors on the subject of ancient sounds is seen in instances like the following. The character 女 *nü* "woman," Chu directs to be called 汝 *ju*. This is an inversion of the actual state of things. He did not know that a sound like *ju* comes from an older *niu*, for *ni* in Chinese changes to *j*.

Tyt in the *Siau ya*, *Lu yueh si chang*, again follows Chu hi in making 穫 *hu*, phonetic 951, instead of *hok*, rhyme with 茹 *ju*, which should rather be read *nok*.

Tyt was himself a native of Tan t'u, near Nanking. The *k* final of the tonic dictionaries is there entirely unknown. He had consequently no clue in his native pronunciation by which he might have been led to detect the law by which final *k* has been lost.

VI. The sixth division consists of words ending in *ng*, all in *p'ing sheng*. The medial vowel I suppose to be *i* or *a*; *kung* "bow," *p'eng* "a friend," *heng* "constant," here occur.

Two words in *m*, viz. *yim* "sound," *t'sim* "coat of mail," p. 328, here rhyme with *ying* "answer," *kung* "bow," *t'eng* "to tie," *hing* "to rise," in the one case, and *t'eng* "to tie," *kung* "bow," *tseng* "many," *ying* "answer," *cheng* "punish," *cheng* "hinder." All of these words must then have had final *m*.

VII. Words ending in *am* and *ap*. There is here no *shang sheng*. The want of *shang sheng* in VI. and VII. shows the slow progress to completion made by that tone class.

At the time of the composition of the Odes, *feng* "wind," was commonly called *bam*, thus affording us an epoch in the development of final *ng* out of final *m*. Among the phonetics in VII. are *sim* "heart," *lim* "forest," *yim* "sound," *nam* "south," *kim* "now," *zhim* "exceedingly," *cham* "to divine," *kim* "embroidery," *gip* "to reach," *hap* "to combine," *shap* "wet," *dzip* "gather together."

VIII. Words in *am* and *ap*. Probably this division was distinguished from VII. by an inserted *i* or *w*. But the exact sound

is now perhaps beyond our reach to know. Among the phonetics in VIII. are *kiem* "inspect," *kam* "sweet," *kam* "dare," *ngem* "severe," *yem* "eaves," *yep* "leaf," *kap* "coat of mail," *giep* "occupation," "property," *tsiep* "to go quickly past," *shop* "to pass over."

IX. Words in *ong*, all in *p'ing sheng*. Among them are *tung* "east," *dong* "together," *kung* "work," *chung* "end," *djung* "reptile," "insect," *tsung* "root," *chung* "middle," *dung* "move," *kung* "just." Here again Tyt wrongly follows Wu t'sai lau, or at least Chu hi, in assigning the sound *yung* to 陰. Both should rather have given the sound *tom* to 冲, which rhymes with it. The passage is in *Shi*, in § 8 of the chapter on the Seventh Month, near the end of the Kwo feng.

Yim "to drink" is found in *Ta ya*, in the chapter *Sheng min chi shi*, Kung lieu, § 4, and is made by Tyt, though doubtfully, to take final *ng*, because it rhymes with 宗 *tsung* "foundation," "original source." *Tsung* with *djung* "reptile," *kung* "palace," *kung* "body," are found rhyming with *lim* "to come down upon," "to arrive." This is in the *Yün han*, or Milky Way, a division of the *Ta ya*. Now *tsung* being found rhyming twice over with a word in final *m*, the case becomes very strong. We may then, in the absence of a better solution, regard *kung* "palace," *djung*, *c'hung*, "reptile," *kung* "body," as all then heard with *m* for *ng*. This agrees with the law of change, which on other grounds we know to exist, viz. that of *m* to *ng*, through some hundreds of common words.

If we examine Tyt's tables of *Yi king* and other rhymes, the argument just stated acquires new strength.

BOOK.	NAME OF <i>kwa</i> .	WORDS IN <i>m</i> .	WORDS IN <i>ng</i> .
Yi	Tun.	<i>gim</i> "bird."	<i>k'iumg</i> "to exhaust."
"	Pi.	"	<i>chung</i> "middle."
"	"	"	<i>chung</i> "end."
"	{ Siang hia, }	<i>shim</i> "deep."	<i>chung</i> "middle."
"	{ Chwen heng. }	"	<i>yung</i> "face."
"	"	"	<i>hiung</i> "violent."
"	"	"	<i>kung</i> "merit."
"	Ken.	<i>sim</i> "heart."	<i>kung</i> "body."
"	"	"	<i>cheng</i> "correct."
Li sau	T'ien wen.	<i>djim</i> "to sink."	<i>feng</i> "to seal."
"	Pu kü.	<i>c'ham</i> "to slander."	<i>t'sung</i> "follow."

All these words in *ng* should be supposed to have ended in *m* in the time of the authors of the poems.

X. Words in *ong*, all in *p'ing sheng*. They include such as *kwang* "broad," *fang* "square," *ping* "weapon," "soldier," *hing* (*gang*) "to go," *yang* "the bright side of nature," *liang* "cool," *shang* "high," *hiung* "brother." One word having final *m* is found in the *Shi* mixed with this large mass of words in *ng*. It is 瞻 *cham*, with R. eye. The word *cham* "look up to," in the double sentence, "To this gracious prince the people look up admiringly," stands last of eight words, and the rhyming words which follow are *siang* "chief minister," *tsang* "to hide in the mind," *k'wang* "mad." They rhyme in succession each at the end of eight words. The ode is in the *Tang ch'i shi* portion of the *Ta ya*, and is the eighth of sixteen sections, in all of which the eighth word keeps to the one rhyme. We are obliged therefore to change the *ng* of the three rhyming words into *m*.

In the *Li sau* of K'ü yuen, B.C. 314, the following rhymes occur, 亡, 嚴, 饗, 長, *mong*, *ngem*, *hong*, *djung*. Are we to treat these words in the same way? The poem is six or seven centuries later than the *Ta ya*. It appears to me that we are compelled to do so, for this example is supported by those in VI. as above given.

XI. Words in *eng*, all in *p'ing sheng*. They include such as *sheng* "living," *tsing* "a well," *c'heng* "to accomplish," *ting* "to fix," *cheng* "correct," *sing* "surname."

With this division are very significantly mixed up several words ending in *n*. They indicate either that a part of the present collection of words in *ng* came from an earlier *n* or that some words in *n* temporarily changed it for *ng*. The intruding words in *n* are *jen* "man," *yuen* "beginning," *t'ien* "heaven," *yuen* "abyss," *sin* "believe," *min* "people," *shen* "body," *hien* "wise," *pin* "guest," *chen* "true." They occur in the *Yi king* and in *Li sau*.

Beside these, a single word in *m*, 金 *kim* "gold," "metal," also creeps into the rhymes. It rhymes with *c'heng* "city," in the *Kwo yü* (*Cheü yü*), and accords with the law in VI. and IX.

With regard to the intrusion of words in *n* among words in *ng*, let the following facts be considered. In *Kwy ming* "command" and some other words commonly ending in *ng* are also found with *n*. Such words may have sprung from *min*, etc. But the peculiar sounds of these words in the *Yi king* and *Li sau* seem to be limited at most

to the Cheu¹ and Ch'u¹ kingdoms. If they had been national, they would have crept into the Shī.

It is more probable that the above-mentioned ten words temporarily changed final *n* to *ng* in some parts of the country, than that *sheng* "living," *c'heng* "to complete," *hing* "form," *cheng* "correct," *cheng* "chaste," *p'ing* "even," *keng* "to plough," *ming* "name," *t'sing* "clear," *ying* "pillar," should have changed *n* to *ng* subsequently to the third century before Christ. In the absence of direct proof as to whether the final was *n* or *ng*, it is only safe to say, however, that the words rhyming together were attracted into a single group which ended either in *n* or *ng*.

XII. XIII. XIV. Words in *n*. The final of XII. seems to have been *in*. XIII. *un*. XIV. *an*. Assuming these three classes to have been thus distinguished, words such as *t'ien* "heaven," *t'ien* "field," *hien* "wise," *nien* "year," were heard *t'in*, *din*, *hin* or *gin*, *nin*. Perhaps *in* was rather *èn* (*è* as in our *thère*).

Ling "command," *ming* "destiny," were then called *lin*, *min*, as they are found afterwards in Kwy. They both occur frequently in the Odes rhyming with words in *n*.

When *kang* "hill," *kung* "body," *hing* "shape," etc., also occur rhyming with words in *n*, this may be attributed to local and peculiar causes. In the western part of China at present it is usual to confound *n* and *ng* as finals.

King "basket twig," *p'ing* "even," *sheng* "living," *cheng* "correct," are pointed out by Tyt in the Odes, Shu or Yi king, as also rhyming with words in *n*.

Words such as 孫 *sun* "grandson," *c'hun* "spring," *yün*, "cloud," *yin* "diligent," *p'in* "poor," were heard as *sun*, *t'un*, *yun* or *gun*, *yun*, *bun*. With them are classed *kien* "misfortune," *wen* "hear," *wen* "ask," *lun* "wheel," *men* "door," *pen* "run," *shun* "obedient."

In class XIII. *ping* "ice," *tung* "east," and *ping* "bright," "glorious," are mixed with words in *n* indicating that there was an approach anciently of final *ng* to *n*, or of *n* to *ng*. At present in western China *ng* approaches *n*. In the old middle dialect and in that of Fu cheu *n* approaches *ng*.

In class XIV., where *shan* "mountain," *fan* "to turn over," *siuen*

¹ The Yi king being composed by Wen wang and Cheu kung, its dialect would be that of Cheu. K'ü yuen was a native of Ch'u.

"announce," *yen* "swallow," etc., occur, we find two words in *ng* rhyming with them. They are 共, 行, *kung, hing*.

In looking over Tyt's tables of rhyming words, the fact that *shang sheng* and *c'hiu sheng* words often occur among the *p'ing sheng* rhymes, is most instructive. Thus *fan* "to turn over," "rebel," is known to have rhymed with *an* "rest." Consequently the entrance of *fan* into the tone class called *shang sheng* is subsequent to the time of the establishment of the Cheu dynasty, B.C. 1100. Such facts as this led the way to the conclusion of Tyt that the second tone class was not of greater antiquity than the Shang and Cheu dynasties, as afterwards the third class forced its way in during the Han and Wei period.

In class XV. we return to words with vowel endings, and to the distinction of *p'ing sheng* and *shang sheng*. We also encounter words ending in *t*.

The words in *p'ing sheng* are such as *wei* "fear," *yi* "clothes," *hwei* "cherish," *kwei* "return," *pei* "pitiful," *fei* to "fly," *ki* "hungry," *shü* "instructor," *wei* "small."

The words in *shang sheng* are such as *li* "ceremony," *si* "die," *ti* "brother," *ni* "mud," *tsui* "sin," *shui* "water."

The rhyming of *chü* "arrive at," with *li* "ceremony," in the Siau ya shows that in the time of the classical poetry the final *t* of *chü* was already gone. The rhyming of 底 *ti* "bottom," with 依 *yi* "to follow," and with other *p'ing sheng* words, shows that *ti*, like some other words, has moved from *p'ing sheng* to *shang sheng* since B.C. 1000. *Ki* "several," has also thus changed.

A transposition of the reverse kind has taken place with *yi* "clothes," 泥 *ni* "mud," and some other words. They were then in *shang sheng*, and are now in *p'ing sheng*.

Many words now placed under *c'hiu sheng* are in XV found marked *ju sheng*. A final *t* has since fallen from all of them. Among them are: 拜 *pai* "worship," 棄 *c'hi*, 謂 *wei*, 衛 *wei*, 異 *pi*, 比 *pi*, 外 *wai*, 歲 *sui*, 敗 *pai* "fall," 大 *ta*, 世 *shü* "age," 內 *nei*, 帶 *tai*, 醉 *tsui*, 妹 *mei*, 四 *si*, 害 *hai*.

Among these words occur *ta* "great," *nei* "within," *shü* "thirty years." From other sources we discover that *p* was the primitive final of these words. In the Odes, however, the final found in these words is *t*. It is a transitional value, like the final *t* of the Hakka dialect, at present extending itself beyond its original sphere of opera-

tion to words properly ending in *p* and *k*. *P* became *t* before being dropped for ever.

XVI. Words in *i*, *ik*. About thirty-two words in *p'ing sheng* here occur, and about forty in *ju sheng*. Among the former are such as *chī* "branch," *chī* "know," *yi* "easy," *sī* "that." Among the latter are *tī* "emperor," *sik* "tin," *yik* "increase," *dik* "enemy."

The loss of *k* in the *p'ing sheng* words of XVI. is quite clear in instances such as *yi* "easy," *t'i* "to carry in the hands," because they have final *k* in some passages as here shown.

XVII. Words in *a*, all in *p'ing sheng*; and sixty-five in number. Among them are *t'a* "other," *ho* "what," *ho* "river," *p'i* "skin," *wei* "to do," *yi* "ought," *ma* "hemp," *tso*, 2, "left," *to* "many," *she* "snake," *kia* "add," *ko* "to sing," *c'hi* "a lake," *shī* "give," *mo* "grind," *k'o*, 2, "can."

The following *ch'ü sheng* words occur here in *p'ing sheng*: *tī* "earth," *lu* "way," *pa* "finish," *kwo* "pass," *hwa* "renovate," "change," *p'o* "break."

Tyt wrongly regards the rhyme as ending in *a* in the case of two *ju sheng* words in XVII. They are 陸 and 弱 *nok*. He should rather have said that the rhyme was in *ak*, and formed a subdivision for *ju sheng* words. There is no evidence that *k* was lost in these words so long ago.

TONIC DICTIONARIES.

Tonic dictionaries furnish very abundant and trustworthy evidence on the history of the sounds.

These books began to appear about A.D. 350, when Kwo p'u and Li teng made the first successful essays in this branch of study. Their object was to register existing sounds. No thought of secular change in sounds occurred to the scholars of this period. They laboured under the light of Hindoo analysis of sounds, seeking only to systematize the pronunciation of words as they were at the time, and knowing nothing of any difference between ancient and modern. Kwo p'u belonged to Ho tung, the old name of Shan tung, and such part of Chī li as lay to the East of the Yellow River in its ancient course. The language in all that region at present is entirely according to the modern Mandarin type.

A little earlier than the time of Kwo p'u appeared a work on

Er ya, explaining the sounds and meaning of words. The author was Sun shu yen. He lived at the end of the Han dynasty, or about A.D. 200, and was the first to introduce the use of the word *fan* and the syllabic spelling to which it refers.—Tt. He lived not long after the compilation of the Shwo wen, and we may therefore regard the pronunciation as known to us by dictionaries and other works from nearly the time of the author of the Shwo wen. We know from these books how the language was spoken seventeen hundred years ago or nearly so.

The preservation of old sounds in the tonic dictionaries is often of great value, especially when dialects give no information. Information on this subject occurs in the next chapter and in Appendix C.

I give only one instance here. The union of the substantive verb and the demonstrative in one word, *shü*, *zhik*, *dik*, renders the old form of that word, here written *dik*, very important to know and verify. It means "it is so." As a demonstrative it means "this." As an adjective it signifies "right." As copula in a predicative sentence it acts as the connecting link between subject and predicate. In the Yau tien it is written *shü* "time," "hour." Here a phonetic which has final *k* is used, and it is in the oldest part of the Shu king that this is done. If the sound in that passage can be shown to be *dik*, the gain to classical knowledge will be great.

This can be done, for the dictionary Kwy registers 是 *shü* as *zhik*. A thousand years ago such a sound was commonly attached to it. This is confirmed by the rhymes of the Shü, where, according to Tyt, 提 has the value *dik*, as proved by its rhyming with 提 *bik* "a chief."

A fact like this helps us greatly in our inquiries. For this word is a phonetic in extensive use, and we may obtain, by means of this new knowledge of its old final letter, the exact form, or nearly so, of the old roots ranged under it, which meant—to examine, spoon, key, cut, shoes, embankment, sharp point, silk woven from twisted threads, explore, run, inscription, title. These are all written with the phonetic 提 593.

To these we may add as also determined, the old sound of all words written with 提 the phonetic of *shü* "hour." They embrace the following meanings:—To plant, insert in the ground, a perch for

fowls to roost on, trust to, poetry, gatekeeper, attend upon, island, hemorrhoids, to take, hold in the hand, stop, temple of ancestors, alone, specially, store up grain, wait for.

OLD TRANSCRIPTIONS.

The Japanese first learned Chinese A.D. 286, when Atogi, son of the King of Corea, went to Japan as ambassador. He recommended the Japanese to send for Wang jen, or as they pronounce it Wani, to come to them and teach them Chinese. He taught them the (Wu) Go (yin) on 吳音, or the language as then spoken in the modern Nanking and Suchu, A.D. 222 to 280. It is this pronunciation that the Japanese still follow chiefly in their language.

The pronunciation then which the Japanese know as the *Go on* belongs to the same period as Kwo p'u and the introduction of the syllabic spelling into China.

The value of the *Go on* transcription is very great in a philological point of view, because it is the favourite pronunciation in the Buddhist books. This has led to its being very full and self-consistent on account of the perpetual use made of it by priests in reciting liturgical books. The extension of the Buddhist religion in Japan was a principal instrument in advancing the knowledge of Chinese in that country, and on account of this the pronunciation of the Wu kingdom at the time mentioned is that which is best known to the Japanese.

The other two pronunciations are later. The *Kan on*, introduced about A.D. 600, is said to be used specially by Confucianists. The *To on* is a sort of metropolitan pronunciation, probably representing the language as spoken in the Tang dynasty at the Chinese capital. In A.D. 605 five Japanese students spent a year at that city, the modern Si-an-fu, and the Arabian Kumdan.¹ This was in the Sui dynasty, three hundred and nineteen years later than the time of the introduction of the *Go on*. During this long interval the Buddhist propaganda was active in Japan. The greater part of the Chinese words that have passed into the Japanese language may be characterized as pronounced with the *Go on*.

¹ Kumdan, mentioned as the capital of China by Arabian travellers, is King c'heng 京城. *Ng* was beyond the power of Arabian vocal organs, and is expressed in the first word by final *m*, and in the second by final *n*. *Kiang dang* was the true sound, or nearly so, that they had to express with Arabic letters.

The sounds were written at first without alphabetic signs by the help of the Chinese characters used as phonetic symbols. The oldest Japanese books 古事記 and 萬葉集 were written with Chinese characters before the invention of the Japanese alphabet. The former dates from A.D. 711. The latter from about A.D. 760. The Katakana, or Japanese alphabet, was invented by Kibidaishi, who died A.D. 776. Thus it appears that both the *Go on* and *Kan on* were taught traditionally for centuries before they became fixed by the adoption of an alphabet.

The Hirakana was introduced by Kobodaishi, who died A.D. 835. Both these inventors of alphabets appear to have been Buddhists. Dai shi is a common title of the Chinese Buddhists who write books. Japanese education owed very much to Buddhism, as is clear from this and many other facts.

The *To on* being comparatively modern, and at least several centuries more recent than the *Go on*, is less important for us than the other two.

A comparison of the *Go on* and *Kan on* results in the following conclusions:¹

The sound intended by ㄣ the Japanese *wu* was at first *ng*. Afterwards the sound *ng* became attached to the symbol ㄣ *n*, and the letter *wu* passed from a nasal into a vowel.

It was during the period between A.D. 280 and 605 that a medial *i* was introduced in China in pronouncing such words as 𠂔 *kü*, 𠂔 *k'ieu*, formerly *gu*, *k'u*. The difference between the *Go on* and *Kan on* shows this. During the same period *e* was in China introduced as a medial letter in several words, and, as a final, *e* changed to *a* in words such as 𠂔, which in *Go on* is *ge* and in *Kan on* *ga*.

The Japanese *chi* was at first *ti* and *di*, and afterwards changed to *chi*, *zhi*. This was between A.D. 280 and 605. This change did not take place in the Chinese language, but in the Japanese. Thus 𠂔 has never changed in Chinese to *ching*, yet it is sounded by the Japanese *chi ya wu*. The syllable changed its value therefore soon after A.D. 280. The natural syllabary of the Japanese language was subject to changes before the invention of the alphabet in use among

¹ These new facts and conclusions in regard to the Japanese transcriptions were arrived at by me during a visit to Japan in 1873.

that people, and the history of their syllables can be traced by peculiarities found in the native transcriptions of Chinese sounds.

The old sound of 𠀤 *chang* is by Go on *dji ya wu*, but this is to be read *di yang* by the preceding laws. Further, medial *a* was lost in words such as 𠀤 between A.D. 286 and 605. It was formerly called *pi yang*, and became *pi yeng*. This was a Chinese change.

In changing the name of the city of Yeddo, when it became the residence of the emperor recently, the sounds To kio and To kei were and are both used. The first is the Go on, and the second Kan on. The words are in Chinese 東京 "eastern capital."

The Korean transcription of Chinese sounds must, like the Japanese, have been made much later than the date of the introduction of the Chinese language and literature.

The relations of China with Corea go back as far as to B.C. 1100, when a Chinese prince was made feudal lord of that peninsula. It was from Corea that Japan received the knowledge of Chinese civilization A.D. 280. At that time the Coreans would have a system of education based on the Chinese, and would transmit orally the sounds of the characters. The spread of Buddhism led to the invention of the Korean alphabet, which is a syllabary founded on the Sanscrit characters. This is clear from their form and the order of their arrangement.

The Korean and Japanese transcriptions support one another in bearing testimony to the changes that have taken place in Chinese sounds.

In the recent attempt made in Japan to strengthen the claims of the Shinto religion to the respect of the people, it was stated among other things that that ancient religion possessed an alphabet which deserved to be better known and more used than it has been. This so-called relic of old Shintoism proved to be no other than the Korean alphabet.

The Cochin Chinese transcription is important on account of its age. The country was conquered about 2000 years ago and reduced into the form of a province. The Chinese sounds are likely to take a form at least as ancient as those of Japan.

We have the traditionary sound of the Chinese characters in the Dictionary of Morrone, and there are here signs of great antiquity. Thus initial *t* and *t'* occur in many words which are now heard in

China with *s*, *ch* and *c'h*. The laws of letter change require us to suppose that the slipping of letters which has here happened is from *t* to *s* and *ch*, and not from *s* or *ch* to *t*. *Ch'eu* "enemy" is *t'u*. *Sheng* "holy" is *t'ang*. *Shen* "spirit" is *than*. *Siün* "seek" is *tim*. *Sin* "believe" is *tin*. *Sing* "nature" is *ting*. *Sheng* "sound" is *tieng*.

In all such cases the Cochin Chinese sound is an index to what the Chinese sound was at the date of the transcription. The people of South China must then at that time have pronounced a very large number of words such as *sin* "heart," *t'sien* "money," *c'huen* "boat," *c'hu* "place," with initial *t* or *t'*.

Isolated examples come to view in different parts of China supporting this conclusion. At Shanghai money is called *dien*. At Amoy and Tie chiu the word *ch'i* "straight" is *tek* and *tit*, and this is an instance out of many tens of words where *t* occurs for the Mandarin *ch*. This transcription is also useful in the proof of the derivation of the modern Chinese *f* from *p*. Thus Confucius is called *K'ou p'u tu*. Here final *ng* disappears from *K'ung* and *fu ts'i* becomes *p'u tu*.

The remaining sources for the history of the sounds are the modern dialects, various native authors on old sounds, and the Buddhist transcriptions of Sanscrit words. They are treated of in other parts of this work and in the appendices.

CHAPTER VII.

ON LETTER CHANGES.

EXAMPLE OF LETTER CHANGE IN EUROPEAN LANGUAGES, K TO CH. CHINESE LETTER CHANGES. 1. SURD AND SONANT FROM SIMPLE MUTES. 2. FORMATION OF ASPIRATED MUTES. 3. CHANGES IN THE THROAT LETTERS. 4. CHANGES IN THE PALATAL REGION. 5. CHANGES IN TOOTH LETTERS. 6. CHANGES IN LIP LETTERS. 7. CHANGES IN THE VOWELS.

DURING the last two thousand years we see in Europe a specially prominent development of *k* into *ch*, or, speaking more generally, the removal to the palate of the surd and sonant that formerly belonged to the throat. Caisar has become Cesar. Calor has become shaleur. Γεωργιος has become George. Largus is now *lardj*. Just as *d* slipped into *l*, so *g* slipped into *dj* or *j* and *k* into *ch*, *sh* or *s*. But this change can be traced to a much earlier time. It is found also in the Slavonic and Sanscrit vocabularies, and has its origin therefore in the period of the formation of the Indo-European system, whenever that was. No traces of it are found in the more easterly Asiatic families. When conducting inquiries among their vocabularies, it may be noticed that the hissing letters *s*, *sh*, *j*, and *ch*, all originate in the tooth series. It was an ancient characteristic in human speech for the voice to slide from the teeth to the palate. It is a modern characteristic for it to slide from the throat to the palate. In modern Chinese *ki* and *kü* have become *chi* and *chü*, but this is by the operation of a new principle, entirely unknown to the ancient language. There is no ground in the history of the Chinese language for our tracing the origin of this change from *k* to *ch*, when standing before certain vowels (*i*, *ü*), to a period farther back than three or four centuries. In the dictionaries of the Yuen dynasty there is no trace of it. In the corresponding European change, on the other hand, we cannot

place the date of its introduction later than the time when the Hindoo race had not separated from its western kindred.

The most important letter changes now to be described are, first, the division of surd and sonant flowing from the simple mutes; second, the formation of aspirated mutes; third, changes in the throat letters; fourth, in the palatal region; fifth in the tooth region; sixth, in the lip region; seventh, in the vowels.

1. SONANT AND SURD.

This change may be observed still in the relation of the Old Middle Dialect to the northern and western Mandarin. Accumulated proof has been given in the last chapter that the initials *b, d, g, j, z*, once belonged to the general language. They still exist in the Old Middle Dialect as spoken over a triangle of thickly populated land, of which the base reaches from the mouth of the Yang tsī kiang along the sea-coast to the south boundary of Che kiang, and of which the apex is in Kiang si. Along the sides of the triangle lies a belt of land fifty miles wide more or less, where the dialect is irregular and unfixed. Beyond it is a new system. Within it is the region of the old sonant initials. This triangle was once co-extensive with the nation. Slowly it has diminished to its present limits, comprising perhaps sixty millions of people.

In the following tables the sonants of the old language are shown breaking up into aspirates and surds in four different dialects now existing. It will be seen that the tone class to which words belong has something to do with their modern sound. Thus *gio* "a bridge" becomes predominantly *k'iau* in modern dialects, because it is in the Hia p'ing tone class. But *gio* "a sedan chair," being in the Hia c'hü tone class, becomes predominantly *kiau* in the modern dialects.

Table of tenues, mediae, and aspirates in the modern Chinese dialects.

Fifth tone, Hia p'ing.

OLD CHINESE.	MAND.	OLD MIDDLE DIALECT.	HAKKA.	SOUTH FUKIEN.	CANTON.
<i>g</i>	<i>c'h, k' (h)</i>	<i>g (d'j)</i>	<i>k'</i>	<i>k', k</i>	<i>k'</i>
<i>d</i>	<i>t' (l)</i>	<i>d</i>	<i>t'</i>	<i>t', t</i>	<i>t'</i>
<i>b</i>	<i>p' (f)</i>	<i>b (v)</i>	<i>p'</i>	<i>p', p (h)</i>	<i>p'</i>

Sixth, seventh, and eighth tones, Hia shang, Hia c'hi, Hia ju.

OLD CHINESE	MAND.	OLD MIDDLE DIALECT.	HAKKA.	SOUTH FUKIEN.	CANTON.
<i>g</i>	<i>ch. k (h)</i>	<i>g (h) (dʒ)</i>	<i>k' (h)</i>	<i>k', k</i>	<i>k</i>
<i>d</i>	<i>t (l)</i>	<i>d</i>	<i>t'</i>	<i>t', t</i>	<i>t</i>
<i>b</i>	<i>p (f)</i>	<i>b (v)</i>	<i>p'</i>	<i>p', p (h)</i>	<i>p</i>

The other four tone classes, *i.e.* the other half of the vocabulary of words having mute initials, need not be here tabulated, because they have no *mediae*, and they had arrived at their present state before the separation of the dialects. In regard to these words, aspirates are aspirates in all the dialects, and tenues are tenues. They grew up therefore in the pre-Confucian era, or soon after the epoch of the Sage, but before the dialects assumed distinct forms.

What has taken place with the initials of the words represented in the table shows a tendency to change sonants to surds existing during twelve hundred years and extending over five-sixths of the country.

Probably a similar change affected the corresponding groups represented by the 1st, 2nd, 3rd and 4th tone classes at an earlier period in the history of the language.

LETTER CHANGES.

A law like that of Grimm, when found in Eastern Asia, only occurs within a limited period, and, as it would appear, within the area of one such language as the Chinese or Mongolian or Japanese.

This view is based on the following facts. 1. In Chinese the changes of letters are open to easy observation, and they take place now, as they have done for centuries past, in a way something like that of Grimm's law. *D* changes to *t* and to the aspirated *t* in proportion as the area of the northern and western Mandarin trenches gradually more and more on the region of the central and southern dialects. In the translations of Hiuen tsang, who after his return from India twelve centuries ago lived at Chang an, in the modern Shen si, the sonant initials are found distinct and unquestionable. At present the dialect of that province has no trace of them so far as has yet been discovered. They have merged into the unaspirated and aspirated letters of the surd series.

2. The initials *k*, *k'* and *g* occur commonly within the range of any

given phonetic. Thus 干 *kan* "a pole" 20, is also *han* and *k'an* in the dictionary Kwang yun. So *kiai* "all" 570 takes as initials the lower *h* and *k'* in the same work. These transitions of sound are the equivalent of the transitions which Grimm's law is concerned with, but they take place within the area of one language, and as to their time they are anterior to the date of the dictionary in which they occur, and of the origin of the syllabic spelling.

3. In Mongol, while the same word *humun* "man," for example, occurs in the dictionary only under one initial, it is found in the dialects to be *hwun*, *k'wun*, and *gwun*. The Sunid people prefer *g*. The western Mongols like *k'*. The eastern Mongols have a fancy for *h*. This is a law occurring under the same conditions as in China. We cannot learn the changes of Mongol sounds from old dictionaries as we can the Chinese. But so far as the existing dialects afford us information, they reveal the existence of a law similar to that which exists in Chinese. In either of these languages it will be found that within an area of a few hundred miles initial *g* in one dialect will be exchanged for an aspirated initial *h* in another, and (in Mongolian) for *k* in a third.

Phonetics in Chinese, originally, as we may suppose, having one initial, show a tendency to break up into parcels distinguished by a difference in the initials.

Thus *chung* 122 "middle," "to strike the middle," "faithful," occurs as *jung* "insect," "reptile," "empty," and as *c'hung* "sad," "empty." These initials are changed from *t*, *d*, *t'*. The corresponding Mongol word for "middle" is *domda*, in which *da* is suffix and *m* is the old final, which has in Chinese become *ng*.

In Mongol the derivatives are all such as have the initial occurring in one form only. Thus when *d* is the initial of the root, it will be also that of the derivatives. In Chinese, where our means of examination are much more extended, we may suppose reasonably that *ch'wang* "to pack full," and *c'hung* "full," are the same word modified. *T'ung* "to penetrate" is the same as *t'sung* "penetrating in ability and perception."

The natural intonations attached to Chinese words help to separate words which were once alike. *Chung* "middle" has the first intonation. With the active sense "to strike in the middle," it has the departing tone or third.

Kiue or *kit*, "this," "that," "he," is probably the same with *k'i* 其, also called *gi*, *c'hi*, *ji*, and anciently pronounced, as is most likely, *git*.

A difference in the initial of two words did not prevent the same phonetic from being used for both. A difference in the phonetic of two words cannot, if we study the letter changes, conceal their original kinship when their meaning and sound point to the fact.

2. ASPIRATED MUTES.

Whether the aspirated *k*, *t*, and *p* belonged to the earliest form of Chinese cannot be determined. In the lower tone classes (V. to VIII.) they spring from the sonant *g*, *d*, *b*. What was their history in the upper tone classes is beyond our research. *T'en* "heaven," *k'un* "dog," were aspirated as long ago as we can trace their sound.

This class of letters has attained a very distinct development in the Tartar languages and in Tibetan, as also in Sanscrit, and may therefore be expected to be a primitive feature in Chinese.

Definite information on this point it is vain to expect from the phonetics. Thus 谷 338 *ku*, 4, *kok*, "valley," is *k'io*, *c'hiüe*, 4, *k'ok*, when used with 邑 city 畝. Phonetics have been employed as symbols of words without reference to whether those words were aspirated or not.

Here is another example. 八 86 *c'heu*, *t'ok*, name of the hour 1 to 3 A.M., is also *nieu*, *nok*, in Kwy, and *sieu*, *sok*, in 730. The three initials have all sprung from a common source *t*, *t'*, or *d*. We cannot now tell which was the oldest.

The compilers of Kang hi notice under 心 heart, 心 leaf, 柴 that the dictionaries Kwy, Tsy, both give *t'ip* and *dip* as the sounds, but that Chy gives only *tip*. The two former pronunciations are more likely to be right, they add, and the phonetic might warrant this being expected. That is to say, the aspirated and sonant initials occur commonly in the same words or phonetics, and the surd is often more recent than either.

Recently the aspirated letters have been entering into the language with increased frequency. 產 *ch'an* "to bear children," "produce," is *shan* in Kwy, Tsy, and also *c'han* in the same works. 所 *so* "that which," is used in spelling words with its old initial *sh*.

All the sonant initials capable of taking the aspirated surd form

in the Hia p'ing tone class have done so. All words in that class commencing with *k*, *t*, *p*, *ch*, *ts*, are aspirated.

3. THROAT LETTERS.

Recently initial *g* has changed in tone classes V. to VIII. to *k* and *k'*. The same may have taken place anciently with phonetics which we now only know as having *k*, *k'*, and as being in the tone classes I. to IV. There has been an extensive change from *k* and *g* to *h*. Every initial *h* becomes *k* on being transferred to Japanese, as if *h* were commonly pronounced *k* at the time that the Japanese transcription was made. But it may have been because the Japanese at that time had no *h*. The Japanese *h* has been developed recently from *f* and *p*. There are proofs stronger than this from the example of Japanese transcribers. The Hindoo transcribers when writing Ganges in Chinese used 恒 *heng* "constant." This character was therefore formerly called *Gang*. Two centuries later, when the traveller Hiuen Tsang made new translations from Sanscrit, he avoided this character for Ganges and used another, now called *k'ing*, but then evidently called *Gang*. We conclude that p. 506 changed *g* to *h* about A.D. 500.

That this was not a solitary instance, may be shown by reference to the Amoy dialect, in which several words have initial *k* which in other dialects have *h*: e.g. *hien* "district city," is there *kwain*; *hing* "walk," is *kiang*. The Amoy people in reading these words change *k* to *h*. This habit is in exact accordance with the direction of change, which is not from *h* to *k*, but from *k* to *h*. The vulgar initial is more archaic than the cultivated. The ancient sound lingers in the vernacular of a border province when it has been changed for many centuries everywhere else.

H in Chinese rests on *k* or *g* as its basis. Yet at present it is rapidly passing to the tooth region, for in northern and western Mandarin *hi* is now identical with *si*, and *hü* with *sü*. *H* is therefore gradually leaving the guttural region and attaching itself to the dental region. This is an example of how *k* and *g*, by first changing to *h*, may become *s*, and it is an extremely modern one.

There has been a similar change from *k'i* and *k'ü* to *c'hi* and *c'hü*, as also from *ki* and *kü* to *chi* and *chü*. It is in the same dialects with the preceding, and is a phenomenon equally recent.

The change of *k* to *l* will now be considered. This change is specially prominent in the occurrence of *k* and *l* in the same phonetics, a phenomenon which is very frequent. In *kien* "to choose," the sense is the same whether the initial is *k* or *l*, for *lien* is also "to choose." It is hard to believe then that *l* has not come out of *k* somehow. In what way the transition took place it is very difficult to determine. In German and English we have *gleich*, the same as *like*. Here *l* has been inserted, as I suppose, and *g* has then been pushed away and lost. But it is contrary to the genius of the Chinese phonology to insert *l* after an initial mute. Such a physiological fact may occur at any time, but where is the dialect which will prove its occurrence by furnishing examples of it? I again ask may not *k* have changed to *ni*, or *ng* have changed again to *l*? But there is a third hypothesis. When *y* is inserted after *g* or *k* in the Shanghai dialect, *g* and *k* are heard like *d* and *t*. *Gió* "sedan chair," nearly = *dió*. *Kiô* "a religion," nearly = *tió*. New-comers write *gió* "bridge" *jaw*. Natives correct their pronunciation, and try to bring them back to *g*. Still they prefer *j* as more near to what they hear. This is evidence of a tendency from the guttural to the dental region. Thus 貫 *kwan*, *kan*, "to be accustomed to," p. 781, is *hien*, *gan*, in p. 832. Here *i* or *y* is inserted. In an earlier stage of the language *h* was preceded by *g*. On the *y* coming in, the *g* would be changed to *dj* or *d*, and this *d* might become altered to *l*, as was common long ago. Of the three hypotheses this seems the best. In confirmation of it let it be noticed that in *lien* "to become accustomed to," and *lien* "to choose," the *y* is found to be inserted in both cases.

The number of words in *k* and *l*, or their equivalents, whose meaning is like, is by no means small. *Kiem* "pick up," *liem* "gather up;" *kam* "to like," *lam* "to be greedy;" *kiem* 688 "covet," *t'am* "covet," *hwang*, *tang*, "wild in behaviour;" 946, 995, *kam*, *lam*, both mean "to see;" 樂 *yo*, *gak*, "music," *lak* "joyful." Remember too that the phonetic element *lim* "forest" forms part of *kim* "to prohibit," "restrain." Further, *kim* and *liang* both mean "cold." Compare also 749 *ngau* "to scoop out," *c'hu* "a pivot," so named, as it would seem, from the scooped hollow in which it rests.

The change, however it occurred, took place so long ago that it has run its course, and left no vestiges in modern dialects sufficient to furnish complete explanation of the manner in which it came about.

Final letters in their changes do not follow the same laws as initials. But it should be mentioned that when final *k* changes, it changes to *t*, and when final *t* was changing in the time of the T'ang dynasty, it took the form *r*.

A presumptive proof of the transition from *k* to *l* is furnished by the fact that if phonetics which end in *m* have mixed initials, which are in some words guttural *k*, *h*, *y*, and in other words dental *t*, *ch*, *s*, *l*, the final letter is *m* throughout. Similarly if the final is *n* with mixed initials, guttural and dental, the final is *n* throughout. Cf. 467.

According to the preferable hypothesis, as now given, *k* changed to *t* and *g* to *d*. Afterwards *t* became *s* or *ch* in some cases, and *d* became *ch* or *l*. The reality of this change can scarcely be viewed as doubtful when the facts as now stated are carefully considered. Such difficulties as occur may be referred to the caprices of writers, which in each age of the history of Chinese writing have had no small influence in modifying it. A direct transition from *k* to *l* is unlikely. *D* is the natural predecessor of *l* in Chinese phonology. *D*, again, comes more naturally from *g* than from *k*. Lastly, *g* in Chinese phonology proceeds easily from *k*.

While on this subject, let it be remembered that *h*, *j*, *t*, occur as initials in the same phonetic. This is a singular phenomenon hard of explanation. We find in p. 756 *han*, *jan*, *t'an*.

The occurrence of *h* and *ni* as initial to 𤇗 756, r. fire, meaning to "dry by fire," "dry," is perhaps a key to part of the mystery. This character was called *han* and *nien*. *K* we know changes to *ng*, and *ng*, *ni*, are sometimes confounded. Thus *nieu* "cow" is *gu* in Fukien and *geu* in Ningpo. Further, *n* changes to *l*. If *n* can be shown also to change to *t*, the riddle will be solved. I also here mention that in Eastern Kiang si the aspirated *t* becomes *h*. This is a change the other way. But it probably arises only from dental indistinctness limited to one locality.

The word *ni* "thou," "you," now *er* (rī), has in it a small oblique cross four times repeated 𠄎 937, and this sign has the value *gak* in several phonetics. The prevalent initial of 937 is dental, e.g. *ni*, *n*, *s*. Here there seems to be a change from *g* to *ni* or *n*.

The sound spelt by Mr. Wade *hs* is quite modern, and has not found its way yet into native dictionaries. It is formed from *h* and from *s*, and is a temporary coalescing of these sounds. The sound is

undecided and appears to be on its way to *sh*. *Hs* only occurs before the vowels *i* and *ü*. In correspondence with it is the coalescence of *ts* and *k* before the vowels *i* and *ü*. There is here the same want of decision in the sound and the same difficulty in knowing how to spell it. It is usually spelt *chi*, *chü*.

Initial *w* and *y* are often derived from *g* and *k*.

W and *y* are inserted after consonants to lengthen the sound, and sometimes they increase in power and push off the initial letters. Thus under the phonetic *yuen* 宛 383, sometimes written without the cap to it, we have now in Mandarin no sounds but *yuen* and *wan*. Compare also p. 704 溫 *wen* "warm."

Yuen, R. heart, "feel aggrieved," "a small perforated hole for thread," "hate," "feel surprised." R. bird, "Mandarin goose." R. bamboo, "a canister." R. grass, "flourishing."

Wan, R. knife, "cut out in concave shape." R. wood, "cup." R. flesh, "wrist." R. bean, "peas."

The reasons for believing that *k* or *g* has been lost are the following. "To hate" is *hen*. "Goose" is otherwise called *ngen* or *gen*. "To cut out in concave shape" is also written with the P. 元 61, which has *ng* as its old initial. Several round objects, such as balls, cups, plates, canisters, and baskets, seem to be written indifferently with P. 383, 386 官 *kwan*, 46 丸 *hwan*, 61 *yuen* or *wan*.

Since there is no trace in P. 383, P. 704, of the lost initial, it is probable that when these characters were made, it had already disappeared in the words written with these phonetics. At that time certain equivalents still retaining the *g*, *k*, or *h*, were written with other phonetics, such as 386 and 61, which retain *k* or *g* in dialects or in Mandarin.

The first step of change was the insertion of *w*. Then the initial *g* became *ng*. Lastly *ng* was dropped. *Ng* often became *ni* before it was dropped.

The initials *g*, *ng*, and *h* are apt to become lost before *wan*.

Wan "a pill," is spelt in the dictionaries with *g* and *h* as its initials. In actual pronunciation that letter is not heard.

The phonetics *wan* 46 "pill," "small ball," 元 61 *yuen* "origin," "covet," "love," "finish," "round," "stupid;" *wan* 294 "finish," "small shield," "strike," "laugh," "bright," "tube," "small round cake of flour," "white," "thigh bone," "a name of

residences and offices," have under various radicals many words spelt in the dictionaries with *ng*, *g*, *h*, and *k*. Thus under the radical heart, p. 61, *wan* "to love," "covet," is spelt with *wu*, *ngu*, "five." Under the same phonetic in many words in the modern pronunciation the same sounds *h*, *k*, are retained. Thus *yuen* "to wish," at Amoy is *gwan*. *Ng* is a favourite consonant at Fu cheu and in Che kiang. At Shanghai, a little further north, *ni* occurs often for *ng*. A little north of Shanghai *y* takes the place of *ni*.

In the tonic dictionaries of the T'ang dynasty *ng* is the initial.

But how do we know that *ng* came from *g*? In reply, let it be said that *kiuen* "a circle," and *yuen* "a circle," are analogous and ultimately identical. The root is found most distinctly in the surd series, but its proper point of departure is *gon* in the sonant series. The root in this form gave out branches, viz. *kon*, *ngon*, *k'on*, all meaning "round." This is according to the analogy of changes now taking place, by which *g* becomes *k* and *k'*, when passing from the old middle dialect into Mandarin.

In *hü* "to assent," 許 *hok*, *kok*, we have a phonetic which in 午 "noon," is *ngu* in old Chinese and *wu* in Mandarin. Here the vowel *u* acts as an inserted *w* would do. It pushes off the initial *ng*. But the initial *h* in *hü* shows that the primitive initial was not *ng*, but rather *g*, from which sprang *k* and *h* in one direction and *ng* in another direction. In regard to *ng* and *ni*, when there is a disagreement in the initial between dialects, the reason is found in a transition from *ng* to *ni*. Thus *ngu* or *gu*, the old word for "cow," becomes *nieu* in Mandarin. *Ngi* "son" is *ni* in the dictionaries, and becomes *ni* and *ng* in the Shanghai dialect.

The dictionary Kwy sometimes gives the same phonetic with both initials. P. 365 *nie* "obstruction," is *nit* and *ngit*. The priority of *ng* over *ni* may be known in some words by the Mongol, e.g. *hubegun* "son," has a guttural initial. On the other hand, the Mongol *c'hihe* "ear," is reducible to *tik*. Perhaps *ni* for "ear," would have therefore originally a dental initial. But the Amoy *hi* in *hi kang* "ear," would then be another root, which is not likely. Mandarin words in *r* and *j* appear in Kwy with *ni*, or with *ngi*. These come usually from *d*, but occasionally also from *g*.

Ng from *g*. That *ng* comes from *g* appears from the occurrence of both in the same phonetic. Thus 堯 *yau*, 5, *ngok*, "the Emperor

Yau," has as a phonetic usually the value *kiau* or *hiau*. But *h* and *k* come from *g*, and *Yau* being in the lower series of tone classes, should also come from *g*, to complete the natural connexion of the sounds. So 472a 岳 *yo* "mountain," is in the dictionaries *ngak*. But this is no other than the root used in the name of the Emperor Yau. It is also identical with *kau*, 1, *kok*, "high," and several other words with like meaning, and sprung from the same root, which may be called *gok*. So also *yen*, 5, *ngem*, 1035, "a precipitous and abrupt cliff," is the same with 815 *hiem*.

That the direction of change has been from *g* to *ng*, and not from *ng* to *g*, may be supported by the fact that in the language at present *ng* is a new initial in many words, e.g. in 安 *ngan* or *an*, "rest," we have a word which, when Roman visitors went to China in the reign of Marcus Aurelius Antoninus, was selected to spell the first syllable of that monarch's name. Hence *ng* was not an initial of the word in the latter half of the second century of our era.

Many examples occur of *k* and *ng* meeting as initials in the same phonetic; e.g. 鬼 *kwei* "demon," with 丘 *hill*, 陟 *feu*, is *ngwei* "lofty."

Final *k* has been extensively dropped in consequence of a law by which all the final surds, *k*, *t*, and *p*, have disappeared.

When the mediaeval dictionaries give two sounds to characters of which one is in the fourth tone class (*ju*) and the other in the third (*c'hü*), this means that the dropping of *k*, *t*, or *p* final was taking place at the time. In A.D. 500, for example, *tak* "to weave" was pronounced *tik* (Ky) and *ti*, the former in the *ju* tone class and the latter in the *c'hü*.

T'i "to end," "destroy," "wait," is in Kwy, Tsy, Yh, pronounced *t'i* in *c'hü sheng*. But in Tsy, Yh, Chy, it is also pronounced *t'iet* "loosen," "relaxed." Final *t* then was being lost during the period A.D. 600 to 1200.

𠂔 799, composed of 𠂔 *spears*, *kwo*, and 𠂔 "sound," "adhesive earth," is in Kwy *chik* (*tik*) and in Tsy *chik*, *shī* 3, and *chī* 3. Here we see the *k* losing its ground in the time of Tsy, while in the earlier period of Kwy it was strongly rooted in the language. During the same time *ch* (*ti*) became *sh* or *ch*.

Final *k* sometimes changed to *t* before being lost altogether. Thus in Kwy *tsio* "a bird," 626a, is *tsak* and *dzit*. The final *t* is here a transitional sound destined shortly to disappear. In p. 974

tsie "moderation," "joint," we have final *t* well established, and in 575 *tsi* "immediately," final *k* and *t* are in Kwy much mixed. Final *k* is found by Tyt in the Odes as the final of this phonetic, and is the one final of both. In *hiue* "blood" 281, *hit* and *hik* both occur in Kwy. Probably where *k* occurs, as with R. water, "canal," R. blood, is used ideographically in the sense of reticulated.

At present in Amoy and Tie chiu 力 *lik* "strength," is also called *lat*, a modern instance of an ancient law.

In some phonetics commencing in *m*, where *k* does not occur as a final in the dictionaries or dialects, it may be shown by the meanings to have formerly existed. Thus 米 *mi* "rice," 迷 "deceive," "bewilder," has *k*, because (1), 627 *mik* has the sense "dark;" (2), 546 *meu, mok*, has that of "stupid," "dark," "dim vision;" (3), 788 *mok* means "cover with the hands," "stupid," "a veil," "evening."

So also 毛 *mau*, "hair" with *yü* "feathers," has the sound *mok* in the dictionaries, and interchanges with 546. In the case of 冒 597 *mau*, the final *k* is found in Kwy alone and with R. boat, and *kia* "a coat of mail." In 589 苗 *miau* "young grain," a picture of a field with grass growing above, the *k* is likely to have existed by the meaning *miau*, to draw a copy of pictures or characters, which probably means originally "make black strokes," and is the same word as *me* "ink," *mei* "coal," both of which have final *k*. Also *miau* has the sense "seek," which is found in phonetic 773a *mek*.

The phonetic 若 *jo, nok*, "if," is found in Kwy twice with the sound *nit*, viz. with RR. sun, heart. This helps to show that the course of change was from *k* to *t*.

In the case of phonetics beginning with *ki, tsi, si, j*, examples are more numerous than with others. Thus 屑 *sie, 4, sit*, "fragment," is so spelt in Kwy. The phonetic 小 *siau, sok*, "small," would lead the incautious to believe that *t* could not be the final; but wrongly so, for Sw has 八 *pa* instead of *siau*. The latter of these came into use because its sense suited the meaning of *sie*.

In the Tie chiu dialect we find 孽 *niet*, pronounced *ngiak*, as also with RR. wood and rice in place of son. In the same dialect 梟 *niet* is *ngiak*. Probably here *k* is old, and on this the dictionaries give us some light. The meanings also render final *k* the more probable ancient owner of the position of final letter in these words. Thus *ngai* "to stumble," was *ngak*. The stump of a tree left after cutting

down the trunk was written with wood underneath instead of son, and is called in Kh *nget* and *ngak*. The last is in a poem of Su tung p'ò, A.D. 1000.

The chronology of letter changes of this sort may be determined in the following manner. When in the classical period we find a word for "thou," written in the Yi li by 若 *jok*, and in the Shu by 汝 *ju*, the respective phonetics of these words being in more than one particular closely related, we conclude that in the Cheu dynasty, at the time when the Yi li was written, the final *k* of this word for "thou" was not yet lost. Else why should the writer use for it a character which kept its *k* down to the T'ang dynasty?

The finals *ng* and *n* are confused at present in western and southern Mandarin, and partially in the Old Middle Dialect. At Nanking, e.g. *lan* and *lang* are sounded alike.

Tai tung was a native of Sī chwen. He says in explaining the Fan t'sie or syllabic spelling, that 商 *shang* "merchant" is spelled by joining 式 *shì* "a model," and 竿 *kan* "a pole." Being himself a speaker of western Mandarin as it existed 700 years ago, he did not notice that *an* and *ang* are not one sound.

Final *ng* has been lost from a few words. 丁 *ta* "to beat," with R. hand, is called *tang* in Shanghai. The dialect there has preserved the old sound. Such examples are rare.

4. PALATAL LETTERS.

Among the palatal letters is *j*. It comes from *ni* and is modern Chinese. At Suchu and the cities lying west of it towards Nanking there is to some words both a reading and a colloquial sound. Among the words having *j* in the reading sound are *jen* "man," *jen* "patience," *je* "hot." In the colloquial dialect these words are sounded with *ni*.

In transcriptions from Sanscrit, such words represent Sanscrit syllables beginning with *ni*. This change has taken place within the last thousand years.

Among the 36 initials *j* ranks as the last. It is *r* before the vowel *ï*, as in *rï* 2 "ear," *rï* 5 "and," "son," *rï* 3 "two." That is to say, the old *ni* has become separated into two initials *j* and *r* in the modern language.

Ch comes regularly from *t* in Chinese and neighbouring languages. Thus *chī* "to know" is *tī* in Amoy. Since *ch* was found by the Hindoo authors of the syllabic spelling already existing in the language, but not so widely spread as now, this is a change that took place within a time reaching back to at least the beginning of the Christian era. Thus then the Chinese *ch* has a dental origin. The tongue has slipped back from the upper teeth to the palate.

Since the whole of the words commencing with *t* did not together make this change, but only a part of them, there was some law of limitation. That law was probably based on the nature of the following vowel. At present when *k* becomes *ch*, it is necessary that the vowels *i* or *ü* follow. The same necessity may have existed when some of the words beginning with *t* took *ch* instead of it, while others kept *t* unaltered. In Amoy *cho* "to take fire," is *tio*, and *c'heng* "a city," is *siang*. If, however, it was necessary that *i* should follow *t* in order that *t* might become *ch*, it was not a necessity ruling in all words, for *t'in* "heaven" still kept its *t* unaltered. Yet this word may very well have been *t'en* and so escaped change.

The old initial *d* became *ch* in the same way. Yet there was a difference. *D* first changed to *dj*, and afterwards, when the sonants all became surds, *j* was altered to *ch* or *c'h*. Thus *ch'wen* "boat," once *dun*, assumed the form *jön* in the Sucheu dialect and the region west of that city. The next step, as shown in the case of the Nanking dialect, will be to change *j* to *c'h*.

C'h aspirated occurs in words which belong to the fifth tone class, or *hia p'ing*. *Ch* occurs in words belonging to the three tone classes known as *hia p'ing*, *hia c'hü*, *hia ju*.

There are words beginning with *nī* which do not in Mandarin change that initial for *j*. These are such as *niang* "woman," "wife," "mother," "lady," *nü* "woman," "daughter."¹

Kwo pu tells us that in his time, A.D. 350, wives of brothers in Kwan si (Shan si) addressed one another as *dok lik*. The characters here are 周里. The orthography *cheu li*, now expresses the sound of the words that he had in view. In spelling the sound of *cheu* by the syllabic method, he used 度六 *dok*. Hence *d* was the initial and *k* the final in his time.

¹ These words are placed by Kh under the *ch* series and not under *j*. Kh's reason is that they never become *j* or *r*.

5. TOOTH LETTERS.

The old *t*, *t'*, *s*, *ts*, *sh*, *t's*, *n*, in the case of many words remain as they were. The old *d*, *z*, *zh*, have become *t*, *t'*, *ts* and *t's*, *sh* and *ch* or *c'h*. Many words having formerly *t* and *t'* have taken *ch* or *c'h* instead.

In Chinese, as in other languages, *s* has quite commonly sprung from *t*. Thus in Cochin Chinese and dialects further south, *sim* "heart" is *tim*. When Cochin China was made a province in the Han dynasty, if the initial *t* was common in China, its appearance in the Cochin Chinese vocabulary is accounted for. That it was so is to be shown by examples which throw light on the law of sibilization.

In the south Fu kien and eastern Canton dialects we have the same phenomenon. This is not by change from *ch* to *t*, which is unprecedented, but by change from *t* to *ch* in Mandarin and in those parts of China where *ch* exists. In Tic chiu, *chung* "middle" is *tong*, *c'ha* "tea" is *te*, *chui* "to follow" is *tui*, *ch'i* "straight" is *tit* for *dik*.

The title of the Emperor of the Hiung nu, corresponding to the Chinese "Son of heaven," is given in Panku's History of the Han Dynasty. The Turkish word for "son" is there said to be 孤塗 *ko do*. This is probably the same as *ugli*, the word now used. The Turks of the time would say for "son of heaven," *T'ingri gudu* or *ugudu*. Since that time *d* has changed to *l* in Turkish. Panku's word *ko do* is now read *ku t'u* by the speaker of Mandarin.

In regard to the epoch when *t* became *s* and *ch*, we may conclude that it was in the case of very many words a little after the Han dynasty. The Cochin Chinese transcription was made in that dynasty. Later by a few centuries we have the early tonic dictionaries, which contain a very large number of examples of words in *t* and *d* now pronounced with *s* or *ch*. The change was spread over several centuries, and appears to have been completed in the T'ang dynasty a thousand years ago. We must except the province of Fu kien, where the change here referred to is not yet concluded.

D has in many words changed to *sh*, through the medium of *dj*. There is no room for doubt that this change has taken place extensively. According to the spelling of *sh'i* 是 with R. metal in the dictionaries, we have the sounds *ti* in Kwy and Tsy, "a sharp edge," *di* in Tsy, "an instrument for pricking blood," *dji* in Tsy, "key."

In the introduction of *j* we see the first step, taken in the Sung dynasty, of the sibilating process in this word. The next step was the change of *dj* to *sh*.

Dj thus produced long kept its position at the beginning of several words, as is shown by the Mongol transcriptions in the Yuen dynasty, when Baschpa's alphabet was used to write Chinese sounds. Here *dj* frequently occurs.

The character for Si c'hwen 蜀 *shu*, is given as *dok* in Kp A.D. 350. In Ty, Tsy, it is *zhok* and in Mandarin *shu*. It is a worm that preys on the sunflower, and resembles a silkworm in form, but likes different leaves.

The change of *d* to *l* has taken place extensively, but not in recent times. At Shanghai *chì li* "closely attached," is called *dze di*. This is an unquestionable instance of the change from *d* to *l*.

Examples are not only rare in dialects, but in phonetics. Yet among the phonetics there are some instances of *sh* and *l* meeting as branches of one family or phonetic tree. Thus 數 *shu*, *shok*, "number," has a phonetic which also occurs as *leu* 789. These are to be explained as follows: *d* became both *sh* and *l*. In this instance the double change took place subsequently to the invention of the character. *Duk* was the sound when the character was invented. The character was applied to the senses "tower," "several times," "silk thread," "to engrave," etc., which all became *leu* or *lu*. Afterwards *shok* "number," needing a character, this one was with *p'u*, one of the hand radicals, employed for the purpose, either as a suitable ideograph having the sense "several times," or phonetically by change of *d* to *sh*.

In most cases there is no likelihood that *d* changed to *l* and *sh* after the invention of the characters. Numerous words occur in pairs having the same sense and differing in their initials only. Such are 雙 *shwang* "two," 兩 *liang* "two." The inventors of writing chose different characters to write these words because they were already separated.

The following examples will help to show that words whose initials are *s*, *sh*, *ts*, or *ch*, very often agree in meaning with words whose initial is *l*.

Shwang "clear," "fresh," *t'sing* "clear," *liang* "bright," *liang* "clear," *lang* "clear."

Shwang "cool," *shwang* "frost," *sang* "clear," *liang* "cool," *leng* "cold," *ling* "ice."

Siang "think," *liang* "calculate," "measure," "conjecture."

Siang "chest," "basket," *lung* "cage," *ling* "prison."

Sung "high," *lung* "high," *tsung* "high."

Sheng "sound," *t'ing* "hear," *ling* "hear," *ling* "command."

Si, sik, "addition," "gain," *li, lik*, "interest of money."

Tsung "all together," *chung* "all," *lung* "bring together," "the whole," *t'ung* "the whole."

See Appendix B for the Chinese characters and more examples.

L, s, sh, having become parted from the original *d* and *t*, are usually found in separate phonetics. That it should not be so always is evidence that the change of *d* or *t* into those letters, continued to a small extent beyond the time of the invention of writing. Thus 生 *sheng* "to produce," "raw," "living," is found as a phonetic element in 835 興 *lung* "flourishing." It is possible, however, that 164 is here ideographic, as 1789 may be in 十 *shu* "number."

The letter *y* as an initial often occurs for *t* or *d*. The loss of an initial *t, d* or *s* from many words now beginning with *y* may be concluded from the sound given in old dictionaries. In the Fang yen the author says, speaking of 庸 *yung*, that it is also called 松 *sung* by change in pronunciation. The dialects at that time contained peculiarities which guided lexicographers to such opinions as this.

It may also be shown by Kw forms of characters. Thus 唐 *T'ang*, the name of the dynasty of Yau, was written in Kw with 易 as phonetic. This character is now *yang*, but it was anciently *dong*. See under 592 and 767, where the character is phonetic to 湯 *shang*, which always has *sh, t, or ts* as its initial. With *R*. water the same phonetic always has initial *t*, as in 湯 *t'ang* "hot water."

羊 *yang* "sheep" has *dz* as its initial in several words where it is used as a phonetic. This fact points to a primeval initial *d*.

The latent connexion of many words is brought into clear view by recognizing this law of change. Thus 約 *yo, yak*, "to bind," is 束 *shu, shok*, "to bind," both coming from *dak*. 躍 *yo, yak*, "to jump," is 躍 *t'iau, t'ak*, having the same meaning. 淫 *yin, yim*, "fornication," is 沉 *chen, dim*, "to sink," "be immersed." 音 *yin, yim*, "sound," is the same as 聽 *t'ing* "hear," and 聲 *sheng* "sound," because *ng* comes from *m* and *t', sh*, and *y* all come from the same original *t*.

由 *you, duk*, "from," is the same word as 自 *tsi, dik*, "from," because *y* and *dz* both proceed from *d*, and final *k* has been lost from each of them.

The dropping of final *t* is parallel to that of the finals *k* and *p*.

Many words have two sounds in the dictionaries, one with the final letter which it originally possessed, and one without it. Thus *shu*, "to relate," "record," "tell," is read by the dictionary compilers *zhut* in Kwy, Tsy, Yh, and *zhui* is required by the rhyme in a poem called in Kh, *Tsau ch'i tsieu fu*.

So *shu* "a plan" is in Ty, Tsy, Yh, *zhut*, but it is also (in Tsy) *zui*.

The rule is that words may drop finals or change them for others, but they do not take new finals where there were none before.

Final *t* changed to *l*, *r* in north China before it was dropped.

In Mongol the Chinese final *t* becomes *l*, as in *bal* "honey," Ch. *mit*; *tololaga* "lacquer," "varnish," Ch. *t'sit*; *t'ologai* "head," Ch. *t'eu*, *t'ut*; *t'ailaho* "explain," "open," Ch. *t'ot* "unloose," "explain;" *t'olai* "hare," Ch. *t'u*, *t'ot*; *t'ariho* "to sow," Ch. *sat* "sprinkle;" *haireho* "return," Jap. *kayeri*, *kayeshi*, Ch. *hwei*, 5, *gut*.

In Korean vocabularies of Chinese words, final *t* is regularly represented by *r*. This seems to indicate that in north China at the time when the Korean transcription was made, *r* was common as a substitute for the old final *t*.

The Indian name for Frank is Feringa. The Chinese name of the Roman Empire became in the T'ang dynasty *Put lim* 弗林. But these characters were at that time in western China probably heard as *For-ling*. This would account for their being selected in preference to others.

The interchange of *n* and *t* may be illustrated from the sounds assigned to some phonetics, e.g. 旦 *tan, dat, tat*, 散 *san, sat*, "scatter."

That the direction of change was from *t* to *n* appears from cognate languages. Thus in Mongol *t'ariho* "to sow," agrees with the Chinese *sat*. But in Chinese we find both *sat* and *san* "to scatter." The form in *t* then is the older. This change was very ancient, and nothing remains of it in the modern language except in the phonetics. It was taking place therefore about the time of the invention of the characters. Of this we have the traces. But as its area is limited to a few phonetics, the wider field of change must have been before the time of this invention. Thus 分 *fen* "divide," and

別 *pie*, *bit*, "divide," are not connected in written symbols, but are certainly connected in their roots. The change then by which the root *bit* or *bat* became *bin*, *pien*, *fen*, was anterior to the period of T'sang kie.

Final *n* changes to *ng* occasionally. This change occurs extensively in Nanking, Su cheu, Hang cheu and Fu cheu. Here it is a dialectic peculiarity attached to words which are classed together in large groups. In Peking and Tien tsin the sound *tsin* is heard *ching*. The examples of this change, however, are few.

In the dictionary Kwang yün many words now chiefly read with final *ng* have also final *n*. Thus p. 182 *ling* "command," is there sometimes *lien*. In the classical poetry this phonetic has only final *n*. See examples in Tyt. In the same ancient poems 命 *ming* "command," which is probably the same word, occurs six times with final *n*. See Tyt.

The word *jen* "to know," is pronounced both *nin* and *ning* in the dictionary Kwang yün.

6. LABIAL LETTERS.

The labial letters should come first, because they are learned the earliest by children. But the usage of Sanscrit grammar has led to the placing of *k* in the post of honour.

The Chinese *f* is derived from *p* and *b*. Of this there are many proofs. I select a few. The word for Buddha 佛 is now called *Fo*. In the south Fukien dialect Buddha is called *Put*. The Japanese, who derived the religion of Buddha from China, call him *Budzu* or *Fo to ge*. But *dzu* represents the old syllable *du*. Supposing that the ancient Chinese called this personage Bud, the Fukien people would naturally change *b* to *p* and *d* to *t*, for this is in accordance with the genius of their dialect. The history of this word enables us to determine that the change from *b* to *f* took place about a thousand years ago, or five hundred years later than the introduction of Buddhism into China.

The reason why Buddhism is known in China as the religion of *Fo*, is that the sound of the character used to represent Buddha has changed from *but* to *fo*.

The change from initial *p* to initial *m* is found in some phonetics. Among words written with 𪛗 *p'ai*, 269, we find, with R. flesh, *mak* "vein."

The change from initial *m* to *w* is common, and may be well observed in the phonetic *wen* "literature;" also meaning lines in palmistry, rings in trees, veins in marble. In the sense to endeavour, put forth effort, encourage one's self or others, also to pity, *min* is the sound. The lexicon Ty in spelling *min*, uses *wu* "military," proving that when that dictionary was made the ordinary sound of *wu* "military" was *mu*.

Initial *m* is apt to become *b* in some dialects, as in that of south Fukien. This is also observable in Chinese roots which have strayed into the Mongol vocabulary. Thus *bal* "honey" is the Chinese *mit*, *behe* "ink" is the Chinese *mek*.

I now proceed to speak of the change from final *p* to *k*.

Did this change occur anciently in Chinese? We find traces among the finals. We find *dak* "to give" in 賸 *lai*, 7, *dak*, but *dap* occurs in 施 *shī*, 1, *tap*, "to give." We may suspect that the first of these came from the second. If this be correct, may we not surmise that 亟 *kik* "hasty" is derived from 急 *kīp*, having the same sense?

To hold in the hand is both *tip* (now *chī*) and *tik* or *dik* (now *chī* 4 and *chī* 5). So with *tik* and *tip* "to shine." To shine is found both under P. 762 *ip* from an older *dip*, under P. 128 *lip* "to stand," where it has in Tsy the sounds *yik* and *yīp* (see Phon. 762, 590), and under P. 799 having a distinct *k* final.

As a final letter *t* for *p* occurs in several phonetics, as 內 *nei*, *nap*, *nat*, 世 *shī*, *sie**p*, *siet*, 執 *chī*, *tep*, *tiet*.

That final *t* came in the place of *p* may be seen in certain words beginning with *s*. As in 葉 542 *ye* "leaf," we find under R. water *sie* "to scatter," "disperse," "remove," "leak." This is given in Ty, Tsy, *siet*. But the phonetic has properly final *p* in *tie* "platter," *ye* "leaf," *tie* "butterfly." The initial became in some words *s* from an older *t*. The consequence was that *p* changed to *t* through some curious effect of the sibilant initial.

內 *nap* P. 121 changes to *nat* with R. woman, mouth, grass, insect, etc., Kwy.

In Kwy the phonetics 世 152, 執 742, 542, all unquestionably belonging to the *p* final class, have *sit* with RR. water, sun, woman respectively. In the Tie chiu vocabulary *siet* "to bind" is written with R. silk, and P. *shī*, *ship*, "generation," and with P. *ye*, *yep*, "to drag." The same character is *sit* in Kwy, Tsy, Yh.

The change from *p* to *t* probably took place in a few words in these two phonetics a few centuries before the time of the dictionaries. Only words with initial *s*, and a few with initial *n*, 121, and with *ch*, 742, made the change. Others kept *p* firmly.

內 *nei* "within" was formerly *nap*. With *r*. *c'hai* it is *nat*.

When the old root began and ended with *p*, we find final *p* changed to *t* in Amoy, but preserved in the Tie chiu dialect. *Pap* "law" is *hwat* in Amoy and *hwap* in Tie chiu; in Mandarin it is *fa*.

This change, if it took place in a considerable number of phonetics, as we know that it has done in some instances, must be attributed to the unconscious action of the organs of speech. The labial letters at first were overcharged with work. They were gradually relieved by a transfer of their functions in part to the dentals and gutturals.

The change from *p* to *m* seems to have existed later than the corresponding changes from *ng* to *k* and *t* to *n*. We have it exemplified in recent times in the sound of *nien* "twenty." This in the dictionary spelling is *niap*. In the Old Middle Dialect at present it is *nian*, as shown in the occasional mistake made in the sense of the phrase *nian king* "to recite Buddhist prayers." This is in comic stories confounded with *nian kin* "twenty pounds weight." *N* and *ng* are not distinguished in the dialects where this mistake can be made. Here then there seems to be a change from *p* to *m*.

Final *m* has changed extensively to *ng*. This change of final may be conveniently observed in words where both *m* and *ng* are found with the same sense. For example, *k'eng* is a "pit," and *hiem* or *gim* is to "sink into a pit." *K'am* is also a "pit." On the principle that labial letters changed into tooth and throat letters more frequently and regularly in ancient times than now, we decide that *m* was the primary form. Whenever words with *ng* final have equivalents with *m* final in some phonetics, it may be concluded that the change of finals has taken place since the invention of the characters.

In *fimbria*, *Fr. frange*, *Eng. fringe*, we find *m* changing to *nj* and *ndj*, with the insertion of *r* after the initial.

That this change is traceable in some phonetics may be shown in this way. The fifty-fifth radical 升 *kung* "raise the hands," has the value *gam* in the phonetic 𠂔 *yen*, *ngam*, "to cover."

It is probable therefore that when this phonetic was invented, *m* was its final, and *lung* "to play," *kung* "to present gifts with

joined hands," were then pronounced with final *m* in place of final *ng*. In *Sw yen* is said to be formed from *ho*, *gap*, "combine," and the two hands *kung*. In *Kw* we find *hiue*, *git*, "hole," instead of *ho*, with *r. sun* in the middle, and *kung* at the bottom. The phonetic element then is in the lower part which has always belonged to the character.

Phonetic 46 *fan* "all," 5, *bam*, appears in *Kwy* with *r. grass*, as *p'ung*, 5, *bong*, "luxuriant vegetation." Under the radical water, *Kwy* gives the meaning "float," and two sounds *bung* and *bam*. With *lim* "forest" above, the sense is the noise of wind blowing upon trees, and the sound *bung*.

The old value of 壬 *jen* is *nim*. It is met with in 徵 *cheng*, in the middle part of the character at the bottom. But *cheng* means "proof," "evidence." The Mongol *temdeg* also means "proof," and *ch* comes from *t*. The Mongol here helps then to show that the direction of change is from *m* to *ng*, and not from *ng* to *m*.

We find *kim* and *king*, two sounds to one phonetic, 今 *kim* "now." With *r. spear*, *mau*, on the left, it means "to pity." This is *king* in *Kwy*, *Tsy*, *Yh*. This must be explained as a recent instance of an ancient law. In most of the roots in *m*, which have changed *m* to *ng*, it was before the invention of the characters that the change from *m* to *ng* took place. In these few instances and some others it is later.

This change may be traced in many words where the phonetics made use of constitute no key. Thus 𡵓 with *r. mountain* *k'am* means the hollowness of valleys. The Taoist philosopher Chwang cheu, wishing to praise the hermit's life, said, *Hien che fu yü ta shan k'am ngam chi hia*, "He who is wise hides under the hollow crags of a great mountain." *K'am* means "hollow." But *k'ung* is also "hollow." *K'im* is "to respect." But *king* has the same sense. The change from *m* to *ng* accounts for facts of this kind.

The time when final *m* changed to *ng* may be judged of in the following manner. The word for sails occurs in *m* phonetics and in *ng* phonetics. In one of the former, p. 45 *fan* "all," it is called both *fan* and *p'eng*. In p. 348 it has final *ng* only and is called *p'eng*. We conclude that when the first of these phonetics was written, *bam* was the sound. Afterwards, when the other was made, the pronunciation in *ng* had become prevalent. Since both pronunciations existed contemporaneously, both characters were retained.

O'hang for the adjective "long" has now in China the final *ng*.

Fy says that *dim* was used in the sense "long" in what is now Shen si and Si chwen, that is, the north-west corner of China. In the time of that writer then, B.C. 53 to A.D. 18, final *m* was still lingering in this adjective over no small part of the Chinese area.

We know that final *m* only disappeared entirely in north China from an immense mass of words which retained it after the Mongol conquest, as shown by inscriptions in the Baschpa writing.

The change of *m* final to *ng* final is one of great importance for clearing up much of the obscurity of Chinese etymology.

In modern China the final *ng* appears in the place of final *n* and *m* in the whole region occupied by the Old Middle Dialect, extending from the mouth of the Yang tsī kiang to the city of Fu cheu in Fukien province.

The law of change now referred to is much more ancient. One of its examples is in the word *feng* "wind" which in the age of the Book of Odes three thousand years ago was called *bam*.

In the northern provinces of China in recent times *m* has been in all words replaced by *n*. The tendency to change from *m* to *ng* belongs then to a very ancient period. It has long since finished its career and given place to new laws.

The period occupied by this change, terminating in some words about three thousand years ago as the word *feng* "wind" teaches us, reaches back to a much earlier epoch. In the phonetic characters we do not find more than a very few examples of *m* and *ng* used as finals interchangeably in characters having the same phonetics. Hence we conclude that the change of *m* to *ng* was made and nearly completed before the invention of the phonetic characters. That such a change took place anterior to that epoch is not open to doubt if we consider that many roots alike in sense have two phonetics or two series of phonetics, one in *m* and one in *ng*. Thus *k'iem* is "humble," *kim* is "to hang down the head," *kiang* is "to descend," and *hiang* "to bow down to." *T'sam* is to "place together," and *t'ung, dung*, is "together." *T'iem* and *ch'ang* are both "to lick," but *ch'ang* has the special sense "to taste." *T'iem* and *tseng* both mean "to add." *Nim* 任 "to undertake a duty," "office," is probably the same as 能 *neng* "to be able," "capable." 咸 *hien* or *gam* "all," 共 *kung* "all." *Nam* "south," *yang* "facing southward." *Lam* "bright," *lang* "bright."

Yet there are not wanting examples of *ng* for *m* in recent times.

Tsy spells the character R. grass, P. *gim* "harp," *ging*. Ty gives *gim*. *M* then changed to *ng* in this word during the period between the Tang and Sung dynasties. At present it is pronounced *n* in northern Mandarin, *ng* not being able on account of diminution in force to continue its acquisitions.

Let a fair consideration be given to the following evidence from Mongolian of the change of final *m* to *ng* in Chinese roots. The Mongolian language, like the Chinese and Tibetan, has the three root finals *ng*, *n*, *m*. Of these *ng* is the rarest, the guttural ending being less developed than the dental and labial in that language.

Among words which in Chinese end in *ng*, the Mongol equivalents end in *m* or *ng*, but mostly in *m*.

Hien, or *gam*, *kung*, "all together," M. *hamt'o* "together."

King "end," M. *hem* "end," "object."

K'ung "empty," M. *hemel* "empty."

K'am "cut," M. *hemjihu* "cut."

K'ien, or *k'im*, "deficient," "short in quantity," M. *homsa* "few."

K'ing "light in weight," M. *himda* "cheap," *hunggen* "light in weight."

Hwang "wrong," "irregular," M. *gem* "harm."

Mung "stupid," "ignorant," M. *monghag* "stupid."

Shwang "fresh," M. *tenggerehu* "be refreshed."

Ch'eng "weigh," "estimate," M. *t'engchehu* "weigh," "equalize."

Cheng "proof," "evidence," M. *tengsel* "proof," *t'emdeg* "evidence," "mark."

Cheng "to dispute," M. *temechehu* "to dispute."

T'ung "throughout," "through," M. *t'ong* "through."

Tsung "traces of feet," M. *t'om* "track in a wild," *jam* "road."

The Mongol *j* comes from *d*.

Cheng "correct," "straight," "in the middle," M. *tomiraho* "set right."

T'sing "clear," M. *t'omoron* "clear."

Ch'ang "always," M. *dang* "always."

T'sung, *chung*, "again," M. *dam* "again."

Tang "to carry," *tam* "carry on one shoulder with a yoke," M. *damjigor* "a shoulder-yoke," *damnao* "carry a load with such a yoke."

Tsing, *dzing*, "still," "quiet," M. *semeger* "still."

Chung "middle," *M. domda* "in the middle."

Shen, tsen, djim, "what?" "how?" *M. yambar* "how?" "what?"

Sing "the nature of anything," *sim* "heart," *M. jang* "nature of man."

Cheng "to blame," *M. jima* "blame."

T'sing "blue," *M. ch'enggis*.

Ch'eng "to weigh," *M. ch'englehu* "to weigh," *ch'englegur* "weighing machine."

Ying, ding, "a fly," *M. simagol* "a fly."

Chung, t'ung, tsung, "all," *M. c'hum*.

T'sang "hide," *t'sang* "granary," *M. sang* "treasure," "treasure house."

Sing "ape," *M. samja* "ape."

Tsing "sap," "essence," "vital power," *M. sima* "sap," "power."

When a Chinese implement such as a shoulder-yoke appears in the Mongol vocabulary, a suffix is usually added. Thus in the word *damjigor*, the last two syllables correspond to *legur* in *ch'englegur*, "weighing machine," "steelyard." The Tartar languages have a set of such suffixes ready to append, in the same way that the Romans added *us* to the Hebrew Adam and Abraham. In such words *ng* indicates that they have been adopted from Chinese during the modern juxtaposition of the races, that is, since the Hiung nu disappeared and with them the Turkish language from the region north of the Great Wall.

The root in the Tartar languages is the first syllable, and it is with that syllable that we have to do in the preceding list. Final *m* is much more frequent than *ng*, and the words in which it occurs are the more primitive in their appearance. The conclusion to be drawn is that long ago, in some age anterior to the empire of the Hiung nu, the letter *m* occurred both in Chinese and Mongol at the end of a very large number of words, where now in Chinese *ng* is usually found.

Remark, 1. Out of twenty-two Mongol roots here collected, ending in *m*, five occur in Chinese with final *m*, and nineteen with final *ng*.

2. Out of ten words ending in *ng* in both languages, *hunggen* "light in weight" has also a Mongol form in *m*, viz. *himda*. Further *ch'englehu*, *ch'englegur*, as referring to the weighing of articles, would easily become transferred from Chinese to Mongol in recent times

in the course of buying and selling. Thus final *ng* is here accounted for.

3. In Mongolian there is a recent tendency to introduce *ng*. Thus *sonos-ho* "to hear" is now heard *songsaho*. There is no such tendency at present to any new production of *m*.

4. The general conclusion to be drawn is that *ng* is a final of new growth, that it has made much less progress in Mongol than in Chinese, and that it has made its appearance chiefly since the separation of the vocabularies.

5. The roots were well developed and the words were representatives of well-defined ideas before the separation of the Chinese and Mongol languages from the common stock from which they both sprang.

6. The Japanese vocabulary has in it the same sort of evidence as the Mongol to the identity of roots when compared with the Chinese, and gives clear proof in the same way of the change from *m* to *ng*. I refer here to the indigenous part of the Japanese vocabulary, e.g. *samashi* "wake from sleep," Ch. *sing*; *same* "become cool," Ch. *t'sing*, *leng*. Examples are extremely numerous.

The only change of labials that now remains to be considered is that from *m* to *n*.

Tsam 813, and *tsan* 1028, both mean a Chinese hair-pin, one of those thick pins, seven inches long, which Chinese women put through their hair. *Tsam* and *tsan* both mean "to pierce," "to take with the hand," "to congregate." When the final letter changed to *ng*, a small portion of the words that lost *m* took *n* instead of *ng*.

The above is an instance of an old change from *m* to *n*. In the modern language *m* has universally become *n* over the whole area occupied by the Mandarin tongue.

7. CHANGES IN THE VOWELS.

The researches of Chinese scholars have shown, as exemplified in the Chapter on the History of the Sounds, that the rhymes of the *Shi king* may be divided into seventeen classes.

This division embraces both vowels and consonants. The old vowels are less capable of detection than the consonants. Vowels readily slide. Minute changes in their character readily occur. We can only hope therefore to arrive at conclusions of a general nature.

The letter *a* in father belongs now to *c'ha* "tea," *ta* "great." In

the Odes it belonged to most of those characters which are at present pronounced with *o*, as *p'o* "break," *wo* "I," *to* "many." With the testimony of Twan yü t'sai, who places such words in his XVIIth class, agrees the evidence of the Cochin Chinese, Japanese, and Corean transcriptions.

Some modern words in *i*, as 宜 *yi* "ought," *ki* "fowl," were *nga*, *ka*, Coch. Ch. *ga* "fowl."

Some words now in *a* were also anciently *a*, so that the old *a* was made up of words now pronounced with *o*, *i*, *a*.

Medial *ya* occurred in many words where now *i* is found, as in *king* "metropolis," formerly *kiang*. This we learn from foreign transcriptions.

The letter *e* is now in Peking heard nearly like *o*, in *she* "to forgive," and such words. In southern Mandarin it is more like itself and Morrison's spelling with *ay* represents it well for English learners. The *i* of *ti* "brother" was formerly *e*. This we learn from the Mongol *degu*, and the Fukien *te* "brother."

Words in Tyt's class XV. may all have had the vowel *e* in the days of antiquity. Among them *wei* "to fear," *kwei* "return," *pei* "pitiful," etc., have nearly kept their old sound till the present time. For though we write *ei*, the sound may be stated to be that which we mean by *e* in the French *bonté*.

Where we now have medial *ie* there was formerly only *e*, as in *t'ien* "heaven," which the Japanese and Corean transcriptions show was a thousand years ago *t'en*.

The vowel *i* occurs in ancient Chinese in some words still possessing it, as *yi* "easy." Many words now pronounced with *ï*, in Sir Thomas Wade's spelling *ih*, had formerly *i*. Such are *chï* "branch," *chï* "know." Not a few words now ending in *i*, as *ti* "emperor," had formerly *ik* for their final.

Since anciently *tsi* "son" and *lai* "come" rhymed together, we may expect *lai*, which retains its sound in Fukien, to have been permanent since the time of the Odes.

The letter *o* has gone through great vicissitudes. Many words now sounded with *au* were formerly pronounced with *o* or *ok*. Such are *mau* "hair," *kiau* "instruct." *Kia* "house" was *ko*. So also was *ku* "cause." What is now called *tung* "east," was formerly *tong*, and probably at a still earlier time, *tom*.

Many words now pronounced with medial *a*, as *c'hang* "long," *wang* "to be lost," were formerly heard with medial *o*, as *dom*, *mom*.

The vowels *u* and *ü* have both been in extensive use in China. Many words now ending in *au*, *eu*, and *ieu*, were formerly pronounced with the vowel *u* only. Thus *kieu* "to investigate," and *tsau* "to make," were *ku* and *dzu*, with a final *k* still clinging to them which has been long since lost. In Fukien at present, *yeu* "to have," is still *u* or *wu*, as we write it commonly. Many words now heard with medial *a* had formerly *u*. Such are *yang* "sheep," *yiung*.

Here we cannot clearly distinguish between *o* and *u*. The modern medial *a* may have come from an ancient medial *o* or *u* or both.

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THE END.

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A GRAMMAR OF THE CHINESE COLLOQUIAL LANGUAGE COMMONLY CALLED MANDARIN. SECOND EDITION.

RELIGIOUS CONDITION OF THE CHINESE.

PROGRESSIVE LESSONS IN THE CHINESE SPOKEN LANGUAGE.
THIRD EDITION.

A VOCABULARY OF THE SHANGHAI DIALECT.

CHINA'S PLACE IN PHILOLOGY.

~*~ APPENDIX A ~*~

EXAMPLES

OF

ANCIENT FORMS OF A SELECT NUMBER

OF

CHARACTERS

KWANG, KONG
"light"

光 𡇗

Light above man

𡇗 𡇗

[Kw.]

𡇗

[Sw.] Fire above
man

𡇗

𡇗

[Kw.]
Light

TU
Hare

兔

兔

兔

兔

A hare sitting. An
animal with large
ears, a short tail,

the upper lip wanting, the front feet short, and with
hair on the soles.

SI
Rhinoceros

兕

𧈧

𧈧

[Sw.]

𧈧

[Sw.]

𧈧

[Kw.] The rhinoceros horn was used by the
ancient Chinese as a drinking cup. They
knew the animal well.

KUNG
"just"

公

公

[Ltp.]

公

[Kmp]

𧈧

[Sw.] There is
wanting a clue

to the connection between the sign for silk here used
and the present meanings of the character. But it is
better to regard it as a picture of the bent arm. See
P. 170.

PING

« weapon »

« soldier »

兵 𢦏

𢦏

[Kw.]

𢦏

[Lw.]

𢦏

[Sw.] Two hands below grasp the weapon or weapons, usually a hatchet *kin*.

K'I, GIT,

« He, » « that »

其 箕

Stone drums. With R bamboo 箕 it means a winnowing implement or dust pan 箕 of basket work used in sweeping. The lower part represents the hands holding it. The upper part is the Ki.

Kw forms of this

𣪠 𣪡

implement without the radical.

𣪢

[Lw.]

[Kw.] Additional forms of the Ki

𣪣 𣪤

or ancient winnowing implement which is shaped like a sleeve, is

made of basket work and is used in throwing corn into the air after threshing, as a rude winnower. It is probably the original character afterwards used for the pronoun.

KIEN, KIM

« Together »

兼 兼

[Ltp.]

兼

[Kmp]

兼

[Sw.] A

hand holding

two stalks of corn (the upright strokes).

CH'E, T'AK

« Book, »

« register »

冊 籀

[Kw.]

冊

[Sw.]

冊

[Kw.]

With

R bamboo above. A bundle of written tablets tied together. The curve is that of the bamboo slips on which the characters were cut or painted. T'ak is to « tie. »

KEU, KOK
 « Join together »
 « junction »

葦 葦

[Sw.] Two rafts of timber, or two sets of roof beams, are here represented as astened together.

HWEI, GUT
 « Return »

回 回

[Kw.] The idea of returning is represented by a line going back into itself.

YEU,
 « A walled
 park for birds
 and beasts »

囿

囿

[Lw.]

囿

[Lw.]

囿

[Sw.] After the time of the Lieu wen, a phonetic *yeu* « have, » was inserted instead of the four trees and two partition walls of the old form.

TI, DAP
 « Earth »

地

墜

[Lw.]

墜

[Lw.] Here *tun* 墜 an earthen dyke is suggestive of earth.

YUEN
 « low wall »

垣

垣

[Lw.]

垣

[Lw.] Here the use of *hwei* is ideographic (circularity) and not phonetic.

CH'ENG, DING
 « city wall »

城

城

Lw. The phonetic 成 is in Sw from 丁 ting phonetic. In Kw. with R spear in reference to the

military use of a wall. The Kw from *wu* « noon » is not easily explained.

T'ANG, DOM.

« Family hall »

堂

堂

[Kw.]

[Kw.]

[Lw.] Here is an example of increased ornament in the caligraphy of B. C. 800.

CHUI, TOT

« To heap up »

自

Same as

堆

自

[Sw.] Derived by Sw from a picture of a

hill. Perhaps this may be the explanation of the old form 自 of 以 yi.

K'IN, GIN.

« to plaster »

« diligent »

堇

堇

榮

[Sw.] From 土 earth, 人 man (the plasterer) and 黃 brown. The yellowish brown earth of North

China has much lime in it and is used commonly for cement.

[Kw.]

[Kw.]

YAU

The ancient emperor Ngok
« high »

堯

[Hyp.]

堯

[Sw.] « High »

[Kw.] Earth heaped up and bench suggest height

TU, TOK

« stockade
with 5 stakes »

堵

[Lw.]

[Lw.] Heaped earth was thought to be better repre-

sented by 阜 feu « hill » than by 土 t'u « earth, » but the moderns have thought differently.

CH'EN, DIN

« Dust »

塵



[Lw.] Three deer are here seen
running and raising two clouds
of dust.

HIA, gat

« Great »

« China »

夏



Monument in
temple
of Confucius



[Kw.]

WAI, GAT

« out side »

外



[Kw.] From si « evening » and
pu « to divine. » To divine in
the evening is *outside* of the
common way of doing things. — Sw.

SU, SOK

« To work
before it is
light »

夙



[Kw.] From man and flesh which
is here phonetic.



[Kw.] From man and *ping* the third in
the denary cycle.



[Sw.] This dictionary derives the cha-
racter from « night » *zik* and « wor-
king » *kik* 𠂔 a picture of « holding

in the hand, « the last is otherwise written 據 and 拘.

YI, TIT

« one »

一

[Sc.]

|

[Tshp.]

K'AU, K'OK

Panting for
breath

𠂔

𠂔

[Sw.]



[Sw.]

TING, TAM
 « nail, »
 « man, »
 « strike » Used
 for the sound
 of bells

丁 [Sc.]

↑ [Sc.]

𠂔

Shang bell.

Shang tripod of

●

父丁

𠂔

[Lsty.] Same
 as lang 300

Ts'i, T'sit
 « Seven »

七

𠂔 [Sc.]

𠂔

Stone
 classics

𠂔 𠂔 [Kw.]

CHANG, DOM
 « Staff, »
 « lean upon »

丈

支 [Sc.]

支

Staff, strike, lean
 upon.

SAN,
 SHAM, TAM
 « three »

三 [Sc.]

𠂔

[Hkn.]

𠂔

[Kw.] Used as a
 phonetic for
 shirt, and pine
 tree.

SHANG, DUM
 « Up, »
 « above, »
 « ascend »

上

𠂔

[Sc.]

上

[Khk.]

𠂔

[Hyp.] Same as teng, sheng
 « Ascend. »

HIA, GE(T)
 " Down, "
 " below, " " go
 down "

下 [Sc.] 𠂔 [Khk.] 𠂔 [Hyp.]

PU, POT
 " Not "

不 [Sc.] 𠂔 Shang bell.

𠂔 Shang bell. 𠂔 [Kw.] 𠂔 [Kw.]

MIEN, MIN
 " Dark "

𠂔 [Kw.] Used as a phonetic for flour. A wall for protection against arrows. It is said to be a picture of 𠂔 *cheng*, in the act of being drawn to one side.

C'HEU, T'OK
 " to draw out "
 1 to 3 A. M.

𠂔 [Sc.] 𠂔 [Hkn.] 𠂔 [Hkm] It is said to be a picture of a hand being pulled.

T'SIE, T'AK
 " and, "
 " further "

且 [Sc.] 𠂔 [Hkn.] 𠂔 [Bv.] 𠂔 [Bv.] 𠂔 [Kw.]

P'EI, P'UT
 " Great "

𠂔 [Sc.] 𠂔 Stone classics. The phonetic is 不 pot " not. "

NIEU, NGUK
« Cow »

牛 牛 [Kyp.] 𠂔 [Sw.] 𠂔 [Sw.]

K'UEN, K'ON
« Dog »

犬 犬 [Kyp.] 𠂔 [Sw.]

YANG, DONG
« Sheep »

羊 羊 [Kyp.] 羊 [Sw.] In allusion to its gregarious character it helps to form 羣 k'iün, gun, « flock. »

HU, KOK
« Tiger »

虎 𠂔 𠂔 𠂔 [Kw.]

𠂔 [Kw.] Representation of the streaks on a tiger.

SHĪ, SHIK
« Pig »

豕 𠂔 [Kw.] 𠂔 [Kw.] Of these two forms, that on the right is the real Ku wen. That on the left is modified to suit modern writing.

MA,
« Horse »

馬 𠂔 [Kw.] 𠂔 [Lw.]

𠂔

[Lw.] The head, hair, legs and tail are represented.

KIA
« Equipage »

駕 格

[Lw.] This form shews that the old sound was *kak*, and that in ancient times bullocks were much used in drawing persons of high station.

𨔵

[Lw.]

K'ü, c'hü
« Drive »

驅 𨔵

[Kw.]

𨔵

[Kw.] From R strike *p'u*. Few characters composed of R horse and a phonetic

remain in the existing Ku wen. Another radical often occurs instead. The same is the case with the names of other animals among the radicals.

Gï, nit,
« Sun, » « day »

日

𠄎

[Kw.]

𠄎

[Sw.]

𠄎

[Kw.]

𠄎

[Kw.]

𠄎

[Sw.]

Srün, ZUN, DUN
« Ten days »
« full » (year)

旬

旬

[Kmp]

𠄎

[Kw.] From sun and 勻 *yün* « equal » « complete » But « *yun* » says Ywpl.

« is also here phonetic. » If so the lost initial of *yün* was *d*.

SHENG, TING,
TANG
« ascend »

昇

昇

昇

[Sw.]

𠄎

[Kw.]

C'HUN, T'UN
« Spring »

春 𡵓

T'un the upper portion, is here both phonetic and ideographic.

𡵓

[Kw.] Three burst buds. Tu'n or c'hun is a bud, spring, and to burst. The form 𡵓 c'he, te't is the 45th radical and is found also

in radical 艸 grass, t'sau, t'ok. The more antique form of c'hun is.

𡵓

SING, TING
« Star »

星

𠄎

[Kw.]

𠄎

[Kw.]

𠄎

[Sw.]

𠄎

[Kw.]

𠄎

[Kw.]

𠄎

[Lw.]

SHĪ, DJIK
« It is, » « this »

是

𠄎

[Sw.]

𠄎

[Lw.] Sw derives it from

𠄎 日 sun and 正 correct

YUE, NGET
« moon »

月

𠄎

[Sw.]

𠄎

[Kw.]

𠄎

[Sw.]

𠄎

[Kw.]

𠄎

Shang bell.

𠄎

𠄎

𠄎

Bells and
vases.

𠄎

Shang tripod
of 父 乙

SHĭ, ZHIK

« time, »

« hour »

時 時 [Kmp] 時 [Sw.] From 日 and 寺

告

Kw. From 之 and 日

告

[Kw.]

MU, MOK

« Wood, »

« tree »

木

木

[Sw.]

WEI, MIT

« not yet »

未

未

Examples of characters of the Shang dynasty
taken from the copper basin of the
San family.

以

以

YI DI(T)

« to, » « that, » « in order that. »

南

南

NAN, NAM

« south. »

至

至

CHĭ, TIT

« to, » « arrive at. »

于

于

Yü DIK

« to, » « to be at. »

陟

陟

SHE, TOK

« ascend. »

西

西

SI, SIK

« west. »

木

木

MU, MOK

« wood, » « tree. »

桑

桑

SANG « Mulberry. » From grass 艸 above and 又 « hand, »

or 右 yeu « right hand, » below.

內

NEI, NIP
« within. »

登

TENG « ascend. » With two hands
beneath as in Lw.

厓

YAI, NGAT « cliff » « brow
of a hill. » Same as 厓 yai.

源

YUEN, GON
« source »

都

TU, TOK, « chief city. » The left hand part is the
same as 魯 lu, 旅 lü and 者 che all which charac-

tters were used convertibly in the Ku wen. The whole in-
scription is in 19 columns, of 19 characters each. The basin
is eight inches and a half high, and six feet four inches is
circumference. It is preserved at Yang cheu in the province
of Kiang su. Some doubt its genuineness.

Examples of Lieu wen from the Stone drums B. C. 800.

The writing on these drums consists of ten poems
inscribed on ten drum shaped stones to commemorate a
hunting expedition of Cheu Siuen wang, emperor at that
time.

工

In Lw for

攻

KUNG « oppose. »

同

T'UNG

« together. »

避 避 WO, NGO, here used as a surname. 好 好 HAU, KO
 « good. »

駘 駘 FEU 君 君 KIUN 之 之 CHĪ, TIK
 « great. » « prince. » sign of
 genitive.

求 求 K'IEU, GU 弓 弓 KUNG, KONG 茲 茲 TSĪ, TIK
 « ask, » « bow. » « this. »

寺 寺 SĪ, ZIK, 冥 冥 K'I, GI 來 來 LAI, LAK,
 a certain « he, » « come. »
 official building « that. »

即 即 TSI, TSIK 時 時 SHĪ, ZHIK 大 大 TA, DAP
 immediately. « time, » « great. »
 « hour. »

樂 樂 LO, LOK 方 方 FANG, 深 深 SHEN, SHIM
 « joy. » « square. » « deep. »

我 我 WO, NGAH 罟 罟 KU, KOK
 « I, » « me. » « net. »



APPENDIX B.

List of characters to shew that words with the initials S, SH, CH, and TS on the one side and L on the other agreeing in their meaning come from the same roots in an older stage of the Chinese language when the initials were D or T.

- | | |
|-------------------------|--|
| CLEAR, | 爽 shwang, 亮 liang, 清 ts'ing, 朗 lang, 聰
ts'ung, 省 sing, « awake. » |
| COLD, | 爽 shwang, 涼 liang, 清 ts'ing, 凌 ling, « ice, »
冷 leng, « cold, » 霜 shwang, « frost. » |
| HIGH, | 嵩 sung, 隆 lung, 崇 ts'ung, 陵 ling, « tomb, »
« high. » |
| THINK, | 想 siang, 諒 liang, 商 shang, « consult. » |
| CHEST, VASLET | 箱 siang, 囹 ling, « prison, » 籠 lung, « cage, »
箇 t'ung, dong, « cylinder of bamboo. » |
| SOUND, | 聲 sheng, 聽 t'ing, « hear, » 吩 ling, « hear, »
令 ling, « command. » |
| ADD, interest of money, | 息 sik, 利 li, « gain, » interest, »
得 te, tik, « get. » |

- GIVE, 錫 si, sik, 賜 t'sī, sik, 賚 lai, lak.
- ROPE, 索 so, sok, 絡 lok, « thread. »
- BIND, 束 shu, shok, 繚 liau, lok, 縮 so, sok.
- OLD, 壽 sheu, « old age, » 老 lau, « old. »
- TEAR, REND, 撕 sī, 裂 lie, lit,
- ALL, altogether, together, 叢 ts'ung, « collected, » 總 tsung,
同 t'ung, dong, « together, » « same, »
攏 lung, « bring together. »
- SIDE, 廂 siang, « side buildings, » 廊 lang, « side
rooms, »
« cloisters. »
- FLOURISHING, 盛 sheng, 隆 lung.
- HONEST, 誠 c'heng, 良 liang.
- LEAK, 瀉 sie, sik, « drain out, » 漏 leu, luk, « leak, »
瀝 li, lik, « drip, » 痢 li, lik, « dysentery. »
- BLUE, 青 ts'ing, « blue, » 蒼 ts'ang, « azure, »
藍 lan, lam. Ng from m.
- FOLLOW in succession, 續 sū, zok, 屬 shu, zhok, « belonging to, »
絡 lo, lok, « connected. »
- PAIR, TWO, 雙 shwang, 兩 liang.

These coincidences are too numerous to be fortuitous. They are explained by supposing *s* and *l* to be separately derived from *d* or *t*. The dental root has given out two principal branches, one by sibilization, consisting of *s*, *sh*, *ts*, *ch*, the other by lingualization consisting of *l*. This branching out of letters took place before the invention of the characters. The inventors shew no consciousness of it in their choice of written signs. A few of the examples have *d* or *t* as their initials. These are instances still extant of the primitive dental.

APPENDIX C.

HOW TO USE KANGHI.

In looking out a word the student must first notice to which radical it belongs.

If this is not manifest look for it in the list of words called Kien tsī « How to search for characters. » Time will be saved by doing this in doubtful cases.

Neither in Kanghi nor in Morrison are the words classed except as to the number of strokes, and the radical they belong to.

In consulting the dictionary the number of being known strokes you can only look patiently from beginning to end of that section which contains the number.

In Medhurst's dictionary time is saved by an alphabetical arrangement under the strokes.

The word being found, it will be seen that Kanghi's first information is on ancient forms of the characters. He usually gives one or more as examples of the Ku wen. These represent the Chinese written character as it was

previous to B.C. 800, when the Ta Chwen or Lien wen was introduced.

The examples of Ku wen in common editions of that work, are cut to suit the graving tool. They are not in fact the true Ku wen, but a Sung t'i or printer's shape of the Ku wen. When compared with the old shapes on bells and vases and on the old monuments, the want of likeness is due to this cause.

It was Hū shu chung who, in the Shwo wen commenced the practice of giving a specimen of the Ku wen. His object was to place before his readers the facts as to the oldest extant form of the characters, so that they may judge for themselves as to the correctness, of his etymologies.

The next point on which K'anghi gives information is the sound of words. The old tonic dictionaries give to the characters their contemporary, recognized sounds.

In the dictionaries of the Sung and Ming dynasty it became a habit to quote some one of the spellings from the old tonic dictionaries without saying which. This was unscholarly and unsatisfactory because of the variety of Chinese dialects and the regular process of change in the sounds of the language.

K'anghis Dictionary has the merit of commencing a better system. This was caused by the researches of Ku yen wu of Kwun shan near Suchen. He reprinted the Kwang yün and arrived at more correct views than any scholar

had done before about the history of the changes of sounds in the language. Under this new light the Peking commission that compiled K'anghi's dictionary wisely resolved to change the method of representing the spelling of old sounds. They quote three or four authorities in an order determined by their age. Of these Kwang yün and T'ang yün are the most valuable as representing the sounds in the oldest registered form.

To become skilled in the reading of the sounds the rhyming tables in the introduction to K'anghi must be studied.

The letters *k*, *k'*, *g*, *ng* are distinct. So are *t*, *t'*, *d*, *n* and *p*, *p'*, *b*, *m*. *S* is distinct from *z* and *sh* from *zh*. There is a strong and weak aspirate. *W* and *Y* are pitched both high and low. The letters *f* and *ch* had better be referred back by the foreign student at once to the *p* and *t* series from which they come.

Of the two sets of rhyming tables in the introduction to K'anghi choose the older. The number of initials is here lower. The sounds also are older.

The thirty six initials, found in K'anghi and several older dictionaries, and based on the Sanscrit alphabet.

見 _k	溪 _{k'}	郡 _g	疑 _{ng}	Throat.
----------------	-----------------	----------------	-----------------	---------

端 _t	透 _{t'}	定 _d	泥 _n	Teeth.
----------------	-----------------	----------------	----------------	--------

知 <i>ch</i>	徹 <i>c'h</i>	澄 <i>dj</i>	娘 <i>ni</i>	Palate.
幫 <i>p</i>	滂 <i>p'</i>	並 <i>b</i>	明 <i>m</i>	Lips.
非 <i>f</i>	敷 <i>f', p'</i>	奉 <i>v, b</i>	微 <i>r, m</i>	Labial aspirates.
精 <i>ts</i>	清 <i>t's</i>	從 <i>dz</i>	心 <i>s</i>	Dental sibilants.
照 <i>ch (ts)</i>	穿 <i>c'h</i>	狀 <i>dj</i>	審 <i>sh</i>	Palatal sibilants.
曉 <i>h</i>	匣 <i>h</i>	影 <i>y</i>	喻 <i>y</i>	{Throat aspirates. Vowel initials.
來 <i>l</i>	日 <i>j</i>			Tongue and palate.

The throat aspirates are one pitched high, a strong aspirate, and one pitched low, a weak aspirate. They are separated in actual pronunciation in the old middle dialect by about half an octave.

The vowel initials include *a*, *i*, *o*, *u*, with *w* and *y*. They are upper and lower and are separated also by about half an octave.

Surds and aspirated surds are in the old middle dialect pronounced in a high tone and sonants in a low tone. *Ng*, *n*, *ni*, *m* are in the low tone as also *l*, *j*.

Thus eighteen initials belong to the upper pitch of pronunciation and eighteen to the lower.

The palatals *chī*, *c'he*, *dging*, *niang* are derived from the dentals *twan*, *t'wan*, *ding*, *ni*, by a process of change which had just commenced when the Hindoo Buddhists

arranged, for Chinese use, the syllabic alphabet here given.

The *f* series *fei*, *fu*, *vung*, *vi* had also recently begun to appear when this alphabet was made. The reason that we find two *f* columns is that the first is derived from *p* and the second from *p'* aspirate. Dialects known to the authors of the alphabet contained both the old letters and the new. Consequently two *f* columns appear. The difference is not in the quality of *f*, but in the quality of the *p* from which it sprang.

So with the two *v* columns. The former is from an older *m*.

The ten sibilants are *tsing*, *ts'ing*, *dzung*, *sin*, *zie*, *chau*, *c'hwen*, *djong*, *shen*, *zhan*.

These are in fact all expansions of the dental series, but they appeared sufficiently distinct 1200 years ago to demand a separate place.

The reason why *ch* occurs here a second time is that in dialects known to the alphabet makers some words in *ch* were in close connexion with *t* and others with *ts**. It is not necessary to suppose that there was more than one *ch* in any one dialect at one time.

* In Peking tea is called *c'ha* at present. In Tientsin it is called *ts'a*. If the old alphabet makers were now busy at their work in Peking, they would place *c'ha* on this account in the second *ch* column from a belief that it is in its nature allied to *ts*'. In Suchen to the present time words in the first *ch* column are pronounced with a very soft *ch*, while words in the second *ch* column are pronounced with *ts*.

The six remaining initials are *hiau*, *hia*, *yíng*, *yíi*, *lai*, *jí* or strong *h*, weak *h*, high pitch vowel, low pitch vowel, *l* and *j*.

All the vowels come under the two *y* columns. The division into two columns refers to high and low pitch. *R* is classed with *j*.

The two *h* columns really belong to the guttural series, the *l* column to the dental and the *j* column to the *ni* division of the dentals. The makers of the alphabet did not however see their way to the recognition of this.

The first set of tables of rhymes represents imperfectly the mandarin sounds. In the second set of tables of rhymes there are 26 leaves.

I. In the first leaf 歌 *ka*, even tone 哿 *ka*, rising tone 箇 *ka*, departing tone 各 *kak*, entering tone, form the first group of four. They are intended to be pronounced according to the old spelling. Then follow *kia*, *kia*, *kia*, *kiat*; *kíe* o o o *kiet*, o o o *kiet*.

II. In the second leaf 戈 *kwa* 果 *kwa* 過 *kwa* 郭 *kwak* are followed by 瓜 *kwa* 寡 *kwa* 圉 *kwa* 劓 *kwat*, o o o 蹶.

There are two groups called *kwa* because in some dialects words in the former of these two groups omit *w*, while those in the latter never omit *w*, at least in the dialects hold in view by the compilers of the tables.

III. In the third leaf 庚 *keng*, *keng*, *kek* are followed by *king*, *king*, *king*, *kik*, and this last group is repeated, but

with different characters. The reason of this repetition is similar to that given for the second leaf.

IV. In the fourth leaf 𪛗 kung, etc., kok, kiung, etc., kiok, are found.

V. In the fifth leaf 𪛗 keng, etc., kek, king, etc., kik, are found.

These are distinguished from those in III from a desire felt by the compilers to keep those words separate which were separate in the tonic dictionaries of early times.

VI. In the sixth leaf 𪛗 kung, etc., kwak, kiung, etc.

VII. 公 kung, etc., kok 恭 kiung, etc., kiok, tsung, etc., tsok.

VIII. 陂 pei 彼 pei 北 pek 饑 ki, etc., kit, mei, mek, tsī, tsek, etc.

IX. 龜 kwei, etc., kiuet, k'uiet, etc.

X. 該 kai, etc., kat, kiai, etc., kiat, ki, etc., kit.

Here again the reason why the syllable ki occurs as in VIII is that in the older tables certain words now having the same sound were separated. An attempt is made to keep them apart in these modern lists, but it is not warranted by existing dialects, so far as known.

XI. 傀 kwei, etc., kwat, kwai, etc., kiuet, kwei, etc., kiuet.

XII. 孤 ku, etc., kuk, 居 kii, kiuk, 且 t'sia, etc., tsok.

XIII. 干 kan, etc., 葛 kat, 間 kien, etc., 子 kiet.

XIV. 官 kwan, etc., kwat, kiuen, etc., kiuet.

- XV. 𢀓 kam, etc., 𢀓 kap 緘 kiem, etc., 夾 kiap.
 XVI. 干 kan, 黔 kiem, etc., 𢀓 kiep.
 XVII. 根 ken, 金 kim, etc., 急 kip, 參 shim, etc.
 XVIII. 根 ken, etc., 𢀓 kit, 巾 kin, 暨 kit.
 XIX. 昆 kwun, etc., 骨 kut, 均 kiün, etc., 橘 kiüet.
 XX. 江 kiang, 覺 kiak.
 XXI. 岡 kang, 各 kak, 薑 kiang, 腳 kiak.
 XXII. 光 kwang, 郭 kwak, 雙 shwang, etc., shok
 朔.
 XXIII. 高 kau, etc., 各 kak, 交 kiau, etc., 覺 kiak.
 XXIV. 鉤 keu, etc., 各 kak, 鳩 kieu, etc., 腳 kiak.

The extreme left column in each page contains the characters which mark the corresponding sections in the tonic dictionaries.

These rhyming tables attempt to reconcile the old and new pronunciations. They are therefore more useful to the native than to the foreigner. The sounds they attempt to express are midway between the pronunciation of the T'ang dynasty and that of the present day.

The characters selected for insertion in these tables are frequently made use of in the syllabic spelling of the dictionaries quoted by K'anghi.

After determining the sound, K'anghi gives the meanings of the word, with examples of its use, classical and modern.

The tones are four, viz. 平, 上, 去, 入, p'ing, shang, c'hü, ju.

The rule for the tone is that each word takes that of the second word used in spelling it. Thus 敗 is spelled *bai*. The words used in spelling it are 簿 *ba* 邁 *mai*. *Ba mai* = *bai*. *Bai* is in the tone called c'hü sheng because *mai* is so.

Meanings and examples of use are then given. Often the etymology proposed in the Shwo wen is cited.

In mentioning meanings the preference is given to those of the Shwo wen and Er ya on account of their being the oldest dictionaries. Then follow Kwang ya, Yü p'ien and others.

In citing examples from books the classics appear first. Then follow Cheu and Han authors and those of later times.

When the regular history of a word is complete, irregular pronunciations and peculiar usages are treated in a postscript to the article.

Examples of Syllabic spelling.

子 *tsi* « son » 唐韻 Tang yün 卽里切 *tsi li t'sie*. To be pronounced *tsi*, by the method of *fan t'sie*, in the ascending tone, 里 being in that tone; 集韻 Tsi yün 祖似 *tsu si* to be called *tsi*. In the same tone as 似.

子 *k'ie*, « alone » 廣韻 Kwang yün 居列 *kü liē*. To be pronounced *kit* 正韻 Cheng yün 古屑 *ku set*. To be pronounced *ket*, and in the entering tone or ju sheng. Both these words are in the upper or surd series.

字 *tsi* « a character » 唐韻 Tang yün, 疾置

dzi chi. To be pronounced *dzi*, taking the sonant initial of the first and the tone and final of the second. The initial and final are both determined by the tonic dictionaries, but the tables of initials and finals in Kanghi's dictionary will serve to indicate them.

Thus 疾 *dzit* is found on the 11th leaf of the second table with initial *dz* and final *it*.

存 *dzun*. 唐韻徂尊切. According to the Tang collection of rhymes to be called by the syllabic method *dzun*. It occurs on the 20th leaf of the 2nd table of rhymes under initial *dz* and final *un*.

孛 *pei*. By the spelling in Ty 蒲 *bu* 味 *mei* it is to be pronounced *bei*. By the spelling in Kwy, Tsy, Yh it is *bei*. Kh adds in a note that 孛 has two different spellings in Kwy, 蒲味 *bei* 蒲沒 *bot*, and four in Tsy, 方未 *pei* 蕪味 *bei* 蒲沒 *bot* 敷勿 *pot*. Kh decides the standard sound to be the first of the Kwy spellings. In this he is of course wrong because final *t* has been dropped.

孟 *Meng*, family name of Mencius, the elder, the beginning. By Ty, Tsy, Yh, Chy it is *meng* and is the same in sound and tone as *meng* « dream. » Also 母郎 *mang* 莫浪 *mang*.

寅 *yin*. In Ty 弋真 *yin*. In the 2nd set of tables it is under the lower *y* and is therefore in the 下平 *hia p'ing* tone.

寢 *t'sim*, « sleep. » Spelled by Kwy, Tsy, Yh, Chy 七 稔 *t'sim*. It is on the 18th leaf of the second set of tables

under initial *t*'s and final *im*. In the first set of tables it occurs under initial *t*'s and final *in*.

瑚 *hu* the second character in the name of coral *shan hu*. In Ty 吳 戶 *hu ngu*, that is *hu*.

尾 *wei, mi* « tail » is to be read *mi* by the concurrent testimony of four tonic dictionaries. Three old forms of the character are given. It is formed of 尸 *Shī* « corpse » and 毛 *Mau* « hair. » Sw. says it is composed of hair turned up at the end of a corpse.

害 *hai* « injure » is to be called *hai* with the weak aspirate. Since the weak aspirate flows out of *g*, it is to be read *gai*. It is in the c'hü sheng. The Shwo wen explains it « to injure » and analyses it as formed from 宀 *mien* « house » and 口 *k'eu* « mouth, » for, he adds, words come out of houses. The four strokes in the middle are, says Sw, phonetic. From this we learn that the oldest form of the sound was *gat*.

率 *su*, to be read, *shut*. Sw gives as the meaning « to finish catching birds, » and as an explanation of the character « above and below the head, *kang*, of the silk net, are seen the pole and handle. » Two pages of examples and meanings follow.

葬 *tsang* « bury. » In Ty, Tsy, Chy 則 浪 *tse lang*, to be called *tsang*. Also in Tsy 才 浪 *dze lang* to be called *dzang*. Both these pronunciations are in the 去声 c'hü sheng as will be found by referring to the 20th table for *lang*. Another sound is in Chy 茲 郎 *tsang* in the

平 聲 p'ing sheng. This last is based on the authority cited in Kh of the commentary on the Han shu.

At the end of each article when the principal examples have been all given Kh adds the word *tseng* which means *addenda*. Here are appended old forms, varieties, and new characters. The old forms are useful because a reference is made to the new radical under which, by the changes of modern writing, they are to be found. To be able to read the Chwen wen is very important both for philological research and because several valuable works have been printed in it during the present century.

The tonic dictionaries cited in Kanghi spread over about 825 years. The following are their names and approximate dates :

Yü p'ien	玉篇	Liang AD	550.
Kwang yün, T'ang yün	廣韻 唐韻	Tang	650.
Tsi yün	隻韻	Sung	1000.
Wu yin tsi yün	五音集韻	Kin	1150.
Yün hwei	韻會	Yuen	1250.
Hung wu cheng yün	洪武正韻	Ming	1375.

In the earlier among these dictionaries the compilers wrote as they spoke and the spelling can be relied upon.

From the Sung dynasty onward the old system of pronunciation was shaken and the compilers of the dictionaries

had no firm footing. They were often without a clue in doubtful cases. They did not like to leave the authority of the dictionaries that preceded and they dared not follow their own pronunciation. The sounds as they pronounced them themselves deviated too far from early models. Hence, from the Tsi yün and onwards there are several, points, *e*, *g*, in regard to the final letters *k*, *t*, *p*, on which we cannot feel satisfied that the compilers knew what they were about.

Each dictionary spells words according to its own system of initials and finals. In Kanghi the tables prefixed cannot be supposed to indicate correctly the initials and finals for all the pronunciations cited from the preceding seven works. But generally the second set of tables will serve the purpose in a certain rough manner.

This is specially true of the Tsi yün, 集韻. In the time of this dictionary the final *p* and *t* were not distinguished and were one or both of them lost. Thus under R. foot 踏 is spelled dap which is identified with dat. If final *p* and *t* had been in existence in the dialect spoken by the compilers there would not be this identification. Ta « great » is phonetic here.

APPENDIX D.

TWO POEMS.

From the following poems some conclusions may be derived on the history of Chinese sounds.

The existence of rhyme as a poetical ornament in the oldest Chinese literature was occasioned by the nature of the language. In any national literature the poet would be almost certain to seize on this ornament and adopt it, if the words of the language were suitably constructed. The suffixes attached to words in Greek, Latin, and Sanscrit prevented the introduction of rhyme into those languages. It is suited to Chinese because the roots have no suffixes, and because they are mono syllabic.

The poems that follow, having been written by those who spoke as they wrote, can be depended on for what they contain of information on the state of the language at the time of their composition, and also for negative conclusions founded on what they do not contain. This cannot be said of

modern poetry which is made by those whose rhymes, unless they are southern men, widely differ from what they are in their native mode of speech.

The word 風 *feng* rhymes in these poems with words in *m*. We find in Kwang yün that 1200 years ago *m* was the final of several words in which this character forms a phonetic element. It was therefore then called *bam*. It occurs in the following poem in the Ta ya or third great division of the Odes. Like the other poems of that collection it was written under the Cheu emperors, and in the time of Li wang B.C. 850. The affairs of state were then in disorder and a poet uttered his grief in the following manner :

代	稼	力	好	并	民	亦	如
食	穡	民	是	云	有	孔	彼
維	維	代	稼	不	肅	之	邇
好	寶	食	穡	逮	心	僂	風

dai	ko	lik	ho	peng	min	yik	No
zhik	sik	min	zhi	wun	wu	k'ong	pe
mi	mi	dai	ko	pot	sok	ti	sok
ho	po	zhik	sik	tai	tam	ai	bam

Old
sound

tai	chia	li	hau	ping	min	yi	Ju
shī	se	min	shī	yün	yeu	k'ang	pi
wei	wei	tai	chia	pu	su	chī	so
hau	pau	shī	se	tai	sin	ai	feng

Modern
sound

Literal translation.

Like that (man) against wind.
Also greatly (suffix) pants.
People have ready mind
Obliged (to) say (we) cannot come (to anything effective)
Good is sowing, reaping.
Strength people for food
Sowing, reaping, alone valuable.
(To work) for food alone good.

Paraphrastic rendering.

Against that hostile northern gale
The panting traveller's strength must fail.
Willingly would the people bring
Good words of wisdom to their king.
But, ah!, they are compelled to say
The time to act is far away.
Doubtless 'tis better for me now
To seek the fields and delve and plough,
Eschew state service, and instead
Toil with the people for their bread.
Surely the nation's truest gain
Is found in fields of yellow grain.
I will no longer vainly grieve
But sow and reap that they may live.

Editions of the Sung dynasty insert in the text of each ode or after the sections notes respecting the old sounds. Since the pronunciation was in the time of those editors very much broken up they could see but indistinctly what was the actual state of things so many centuries before. When in the ode here translated they say *hau* « good » was pronounced *heu*, *chia* « house, » « grain » *ku*, and *yeu* « have » *yi*, we must not place very much reliance on them. They did not appreciate correctly the state of the language when the syllabic spelling was invented, and were not able to perceive the nature of the letter changes which had taken place. We must take a wider recension of authorities and dialects than they were able to do. Much more successful and intelligent investigators have followed them during the Ming and T'sing dynasties down to the present time.

Lel it be noticed that in the ode translated the following rhymes occur :

bam	ai	sik	po
tam	tai	zhik	ho

From these four pairs of rhymes may be drawn the following conclusions :

1. In B. C. 850 final *m* was fixed in the language.
2. Some words which have since acquired a final *ng* then had *m*.
3. Final *k* was then in the language and words which

have since gone into different rhymes as *se*, *shī* were then so pronounced that they rhymed well together.

4. Many words ending in vowels as the fourth pair *ho*, *po*, have till the present time kept one rhyme while their vowel has changed from *o* to *au*, by the insertion of *a*.

5. Three tones existed B. C. 850 and they are here exemplified. The first pair of words are in the *p'ing sheng*, the second and third in the *ju sheng*, and the fourth in the *shang sheng*. Rhyming words keep the same tone through each stanza.

6. The existing dialects which agree in final letters most closely with the old classical pronunciation are those of Canton, Swa tow, Tiechiu, Amoy and some in Kiang si. The locality of old classical pronunciation as used in this poem, was the banks of the Yellow River to the south and west of the great bend at the Tung kwan.

The intermediate poetry enables us to acquire a knowledge of the process of change through which the language was passing.

The final settlement of the rhymes was made in the T'ang dynasty from 1000 to 1200 years ago. The system of public examinations was then elaborated into almost its modern completeness. At that time the final *m* was still in the language. In the rhyming dictionaries its existence is always recognized.

The following poem of Su of the T'ang dynasty will illustrate this point.

閑	寥	庭	竹	澧	南	到	別
坐	寥	昏	覆	水	山	來	業
聽	人	未	經	映	當	生	居
春	境	夕	冬	園	戶	隱	幽
禽	外	陰	雪	林	牖	心	處

han	lio	ding	tek	Fung	nam	to	Bit
dza	lio	hun	pok	shui	shan	lai	nip
t'ing	nin	mi	kang	yong	tong	shang	ku
c'hun	kang	zik	tong	on	ho	yin	yu
gim	ngwa	yim	sit	lim	yo	sim	c'ho

Modern sounds.

hien	liau	t'ing	chu	Feng	nan	tau	Pie
tso	liau	hwun	fu	shui	shan	lai	ye
t'ing	jen	wei	ching	ying	tang	sheng	chü
c'hun	ching	si	tung	yuen	hu	yin	yeu
c'hin	wai	yin	siue	lin	yeu	sin	c'hu

Literal translation.

leisurely	solitary	hall	bamboo	Feng	south	arrive	Leave
sit	solitary	gloom	bending	water	mountain	come	occupation
listen	man	not yet	passes	reflect	fronts	produce	dwell
spring	region	night	winter	garden	gate	retired	quiet
birds	beyond	dark	snow	grove	aperture	mind	place

[Paraphrastic rendering.]

To a lonely country home
Seeking holiday I come,
Cherishing while none intrude
Thoughts in love with solitude,

Mountain scenery fronts my door
And the Feng flows on before.
In its waters deep I see
Images of house and tree.

Downward bending each bamboo
Still looks fresh the winter through.
Round my darkened cottage home
Long ere nightfall all is gloom.

Far from men in this retreat
Freed from busy cares I sit
Listening to the birds that sing
Hymns of welcome to the spring.

In restoring the sounds of the characters in the case of poetry of the Tang dynasty we have the help of the Kwang yün and other dictionaries. By the use of these works we can approximate to the true old sound.

By referring to these authorities the following conclusions can be established.

1. The sonant initials appear in the above poem as *b* in *bit*, *d* in *ding*, *g* in *gim*, *z* in *zik*, *dz* in *dza*. We find also the low pitched weak aspirate, symbolized by *h* as in *han* « leisurely, » and *'hu*, « a door. »

2. The modern *j* was then *n* as in *nin* « man. » The modern initial *w* was then often *ng* as in *ngwa* « outside, » or *m* as in *mi*, « not yet. » The modern *ch* was often *t* as in *tek* « bamboo. » The modern *f* was often *p*.

3. The modern *o*, *e*, *u*, *ie*, *au*, *iue* were formerly *a*, *i* or *a*, *o*, *i*, *o*, *i* and these are particular cases of a regular process of change by which all the vowels have advanced or retreated from one position to another in the graduated scale of vowel pronunciation during the thousand years that have elapsed since this poem was written.

4. The finals *m*, *k*, *t*, *p* were in the Tang dynasty, as in the Cheu dynasty twelve or fourteen centuries earlier, characteristic of the prevailing pronunciation. Thus in the translated poem the words *sim* « heart, » *lim* « grove » *yim* « dark, » *gim* « winged animals » are there found to rhyme together, just as they do in the poetry of the classics, whether in the Odes, the Book of Changes, or the Book of History.

APPENDIX E.

FANG YEN, AN ANCIENT WORK ON DIALECTS.

The auther of this work was Yang hiung B. C. 53 to A.D. 18. Kwo p'u made annotations on it about A.D. 300.

It is cited in Kanghi as 揚子方言 Yang tsī fang yen.

It assigns geographical boundaries to the use of particular words. Thus 盆 *p'en* « a drinking vessel of earthen ware » is a term used in the region west of the Tung kwan for *yang* employed elsewhere. Tung kwan here referred to is the pass at the point where the three provinces Honan, Shensi, Shansi, meet near the bend of the Yellow River.

The area of the Chinese language as defined by the use of words given in this book embraced Shensi, Shansi, Chili and Corea on the north, with Kiang su, Chekiang, Kwei lin, Hunan, Sī c'hwen, on the south, with the intervening regions.

| The dialects were Ch'u 楚, T'si 齊, T'sin 秦, Tsin

晉, Yang 揚, Nan C'hu 南 楚 or the southern C'hu, i. e. Hu nan, Tung T'si 東 齊, T'sing 青, Sū 徐, Kiang Hwai 江 淮 the region of the Kiang and Hwai rivers. The Wu dialect 吳, embracing Sucheu and Nanking. Liang 梁, Yi 益, in Sichiwen, named by the emperor Han wu ti B.C. 100 on account of its narrow passes, *yik* « narrow. » Lu 魯, in Shantung, Kwei lin 桂 林 the modern Kwang si, Wu hu, « the five lakes » 五 湖, C'hen 陳, Sung 宋, Wei 衛, Chau 趙, Wei 魏, Yen 燕, Cheng 鄭 and some others.

The regions known in the Han dynasty as 南 越 Nan yue i. e. Canton and Cochin China, with Liang 梁 in Sichiwen, are spoken of as yielding the elephant and rhinoceros, which probably means the tusks and teeth brought by commerce.

Resemblances between the words in use in modern dialects and those contained in the Shwo wen are rare to find. The intervening time has been long enough to sweep away, at all events, the most of the provincialisms of that day, and to spread over the whole country a more modern type of the language.

The preservation of the Fang yen was secured by its authorship when that became known. Yang hiung was a great scholar. The comment of Kwo p'u on the book fixed its reputation, as a genuine production of Yang hiung and give it that important place in the national literature which it has ever since filled.

In the Han shu, says, the Sī k'u, the name of this book is not found, nor in any author of that dynasty. In the Tsin shu the comment of Kwo p'u is mentioned in the Life of that author. It is alluded to previously in the Feng su t'ung, a work of the end of the Han period, which states that it was the custom for the emperors of the Cheu and Tsin dynasties to send envoys in carriages to inquire for the words used in various regions. On returning these messengers presented reports to the emperor which were preserved in the house of archives, and afterwards scattered and lost. A native of Shu named Yen kiün p'ing collected more than a thousand words used in dialects. Lin lü and Weng ju t'sai made use of a method they called *Keng kai ch'ī fa* « general list. » This was highly thought of by Yang hiung and he worked upon it for 27 years. During this time he diligently inquired of persons in repute from every part of the country, military and civil. His book contained 9000 words. The same author in his comment on the Han shu cites the Fang yen as the work of Yang hiung.

The eighteenth century critics proceeding in their account defend the book against charges of want of genuineness brought by Sung dynasty authors, on the ground of the improper use of characters.

They then add that the Shwo wen borrows frequently from Yang Hiung and yet the words used are not found in the Fang yen. At the same time many expressions occur in the Shwo wen which are also found in the Fang yen. This

is as if at the time when the Shwo wen was composed the Fang yen was not known by that name, nor was the book now known as the Fang yen attributed at that time to Yang Hiung. This accounts for the fact that the great critics Ma, Chang, etc., of that age make no allusion to it.

In the second century and near its end Ying shau, as stated above, brought the book into open day by the references he made to it. Sun yen and Tu yü refer to it soon after, and Kwo p'u wrote comments upon it in the third century. From this time forward it was known in literature as Yang Hiung fang yen.

We now find instead of 9000 characters more than 12000 and thirteen chapters instead of fifteen. Kwo p'u mentions fifteen as the number. The Sui and T'ang histories make it thirteen.

There is a letter extant from Yang hiung to Lieu yin in which he states that he is collecting words, that the work is most laborious, but if his friend will allow him time he will ultimately complete it. This shews that Yang hiung had this work in hand, that Lieu yin wished to borrow it, and that it was not finished. It was consequently not entered in the book list of the Han shu, nor inserted as a separate chapter in that work.

The book fell into private hands and underwent various changes. It was suspected by some and altered by others, especially in regard to the divisions into chapters.

But, say the critics, careful research did not permit

them to doubt the genuineness of the work, and the name of the author is therefore retained in the imperial edition. They have followed the text preserved in the great collection of the fifteenth century called Yung lo ta tien in restoring to order and correctness the common editions of the work.

Kwo p'u the commentator wrote a preface which is still preserved. After quoting the same old account above given of the labours of the commissioners for collecting provincial words in the third and preceding centuries before the Christian era he says that he himself from his youth loved studies in dialects and that this collection of archaisms and provincialisms had to him a pleasant flavour.

He therefore devoted time to its explication, correction, and expansion, that those who came after might have additions made to their knowledge and intelligence. This preface comes from an author who lived from A.D. 276 to 324 and was a native of Ho tung the modern Shantung.

The Fang yen was much used by the early lexicographers. In the Shwo wen, Kwang yün, Kwang ya and Yü p'ien its words are frequently found and in the second and last its name mentioned.

Kwo p'u in his notes quotes the dictionaries Kwang ya and Shwo wen. In the list of phonetics classified according to finals will be found the sounds by Kp's spelling. He was the first after the Kwang ya to use the syllabic spelling.

APPENDIX F.

BUDDHIST SACRED BOOKS.

A distinct source of information on the old pronunciation of Chinese is found in the Buddhist sacred books.

The translations into Chinese of the Buddhist sacred books originally composed in Sanscrit constitute a valuable testimony to the contemporary sounds attached to the Chinese characters. They were mostly made before that great change in the language which has reduced the number of syllables capable of being pronounced by the Chinese from upwards of seven hundred to a few more than 400.

It was the habit of the Hindoo and Chinese translators of these books to transfer proper names, and also some Sanscrit terms of great doctrinal importance, but for which there were no satisfactory equivalents in Chinese.

Among such words are the following :

佛 *but, fo*, Buddha.

菩薩 *bo sat, p'u sa*, Bodhisattwa.

婆羅門 *ba la mun, p'o lo men* Brahman.

梵 *bam, fan*, Brahma.

南無阿彌陀佛 *Nam mo A mi da But. Nan
wu Ngo mi fo Fo*. Namo Amida Buddha.

泥洹 *Ni wan*, Nirvana.

阿毘曇 *A bi dam, Ngo pi fan* Abidharma.

三藐三菩提 *Sam mio sam bo di, San miao
san p'u ti*, Samyaksambôdhi.

In order to shew how the sounds of the Chinese characters employed have changed since the Sanscrit words were transcribed the old and new sounds are here placed side by side with the corresponding Sanscrit equivalents. Thus in the Chinese for Brahma now called *Fan* we find in the Kwy and other old dictionaries *bam*, and this is supported by the usage of the Hindoo translators. The proof is here quite valid. One branch of it supports other branches. It is clearly impossible that the Chinese character 佛 *fo* can have been called *Fo*, at the time when it was selected to represent Buddha*.

* In Julien's work on the transcription of Sanscrit words in Chinese, the modern mandarin sounds are tacitly assumed to be unchangeable and unquestionable. The book is most valuable except on this point.

The character *mio* belongs to phonetic 949 *a* which has the old sound *mok*. Probably then this character was chosen because at the time final *k* was still pronounced at the end of it.

APPENDIX G

NOTES ON SOME SELECT CHARACTERS AND PARTS OF CHARACTERS.

1. Shu 束 *shak* « bind » occurs as the upper part of 索 *sok*, « rope, » and of 帝 *ti*, « emperor. » The lower part of both the characters is descriptive of the material, silk and cloth, employed in the manufacture of the objects represented. The character for emperor was originally used for a band or girdle, as may be deduced from the character itself and the existence of the root *sok* « bind » *tai, tak*, « a band. »

The same element in the form and in the sense occurs in 旁 *p'ang*, side. One of the meanings of the root *pang* is to bind.

2. Sheu 手 *shok* 又 *yeu, duk* « hand » 寸 *cheu, tok* « arm » 爪 *c'hau, t'ok*, « claw » 右 *yeu* « right hand » 左 *tso* « left hand » are all pictures of the hand or arm.


The hand as grasping or striking or turning over occurs in 有 *yeu* « have » 支 *p'u, p'ok* strike 支 *chī, ti(t)* « branch » 反 *fan* « to turn over. » Two strokes crossing each other represent a hand in all these cases and in 𢇛 *shu*, « weapon. »

Three strokes drawn horizontally with one down stroke crossing them on the right represent a hand in 秉 *ping* « hold » 彗 *sui* « broom » 帚 *cheu*, « sweep » 事 *shī*, « thing » 𡵿 *nie*, « pedal of a loom » 書 *shu*, « write » 兼 *kien* « together. »

They may be assumed to be the hand in 庚 *keng* 康 *k'ang*, in 庸 *yung*, in 尹 *yin* « to lead, » and in 君 *kiün*, « leader. »

Thus in *yung* 720 we find the meaning bell 鐺, and workman 傭, to both of which the action of the hand is appropriate.

The forms 升 *kung*, and the upper part of 春 *c'hun*, « spring » 奉 *feng*, « offer with both hands » 奏 *tseu*, « present a memorial » 舂 *shung* « pound in a mortar, » always represent two hands.

 The old form of *fu* « father » probably consists of a hand and something with which blows are inflicted. *Fu* is also a hatchet. The reason why *fu* « father » was written with this character would be identity in sound.

3. *C'hen* 眞 « true » consisting of *hwa* renovate, *mu* « eye, » and *kin* « hatchet, » as before described, indicates

that the inventors of characters were, when this one was made, under the influence of Tauist doctrine, which teaches that a « true man » is one who has become renovated by meditation on stillness and purity.

The upper two strokes occur in 化 *hwa* « renovate, » 貨 *hwo* « goods » 花 *hwa* « flower. » Flowers in their metamorphoses indicate that they possess the power of self renovation.

The effect of systems of thought on the formation of characters may be seen in 癸 *kwei*, the last of the cycle of ten. *Kwei* means return to, come to an end. The *Ku wen* form is found in the *Tsan hwang* monument :

己

癸

日

吉

Here *Kwei* is said to be a picture of water flowing to a centre from the four quarters of the horizon. It was in this way that the first inventors chose to indicate the place of the last in a cycle of symbols. So thought the *Shwo wen*. Another critic appears on the scene and overthrows this explanation by suggesting that it is simply two pieces of wood crossing each other, and is no other than an ancient implement used in levelling. This was called *kwei* and was used by builders in reducing land to a level. The root is

either connected with, *K'wei* to « guess at, » estimate, or *kwei* « carpenter's square. »

The Li shu adopted the form 癸 where we easily detect 北 *pei* north and 矢 *shī* arrow. The north belongs to winter and *kwei* is applied to both. « Both earth and water then become smooth and flat, and can be easily measured. »

The preceding four characters in the Chwen wen are taken from a monument at Tsan hwang a small town belonging to the department of Cheng ting fu in the metropolitan province. It was found A.D. 1053 upon the T'an mountain close by, by an officer of the district, and was removed to the office of the magistrate within the city for safety. It belongs to the period, it is supposed, of the 10th century B.C. for it is mentioned in the account of the exploits of Mu wang of that time that he visited Tsan hwang and offered sacrifices on the mountain of that name. Of that sacrifice the inscription on this stone is believed to be a record. The name *t'an* means altar.

4. *Pei* 貝 is in page 80 written *pu(t)*. Perhaps the fact that in Kw it is used in 貌 *mau, mok* instead of the right hand part of that character, indicates that it was anciently *puk*. For *p* changes to *m*. In Lw 勺 *pok* was used as the right hand phonetic. It was anciently used for 敗 *pai* « beat down. » (This favours final *t*) and 負 *fu* « carry on the back. » (This favours final *k*.)

5. Very few of the ideographic signs are without pho-

netic use. Thus the covers 亼 *yen* have the force *dang*, *dom*, meaning « house » as in the phonetics 亭 513 堂 786. These sounds became modified by loss and change into *ying* as in 874 雁, *yung* as in 876 雍, *lim* as in 878 稟, *liem* as in 875 廉.

Yet it is safer to view these as only ideographic. Thus *lim* « granary » 廩 *lim* « curtain » 簾 take the covering symbol because they have the idea of closing or covering.






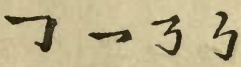

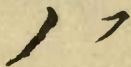
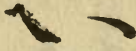
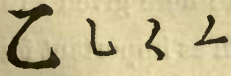
Let it also be noted that the first of these covers is found in 亼 879 *tan* where the old final is *n*. For some phonetics are also ideographic. The same character may be phonetic without being ideographic. Or it may be ideographic without being phonetic or it may be both at the same time.

6. 葬 *Tsang*, « bury. » 死 *Sī* « the dead » placed between grass above and grass below. — Sw. In the Kw instead of « the dead » we find 白 *pe* « white » doubled. White being the colour of mourning, it is evident that the inventors of the Chwen shu and Li shu have imitated the primary thought of the first makers of the Ku wen.

APPENDIX H.

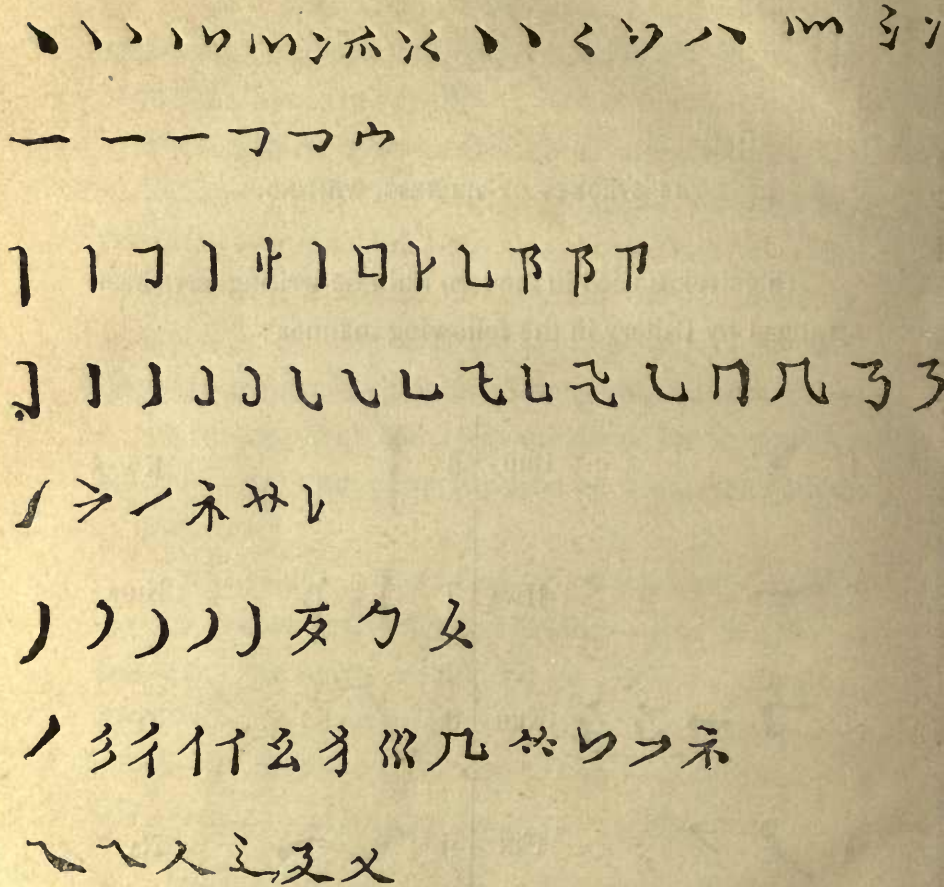
THE STROKES OF CHINESE WRITING.

The strokes used in modern Chinese writing have been arranged by Gallery in the following manner :

1		CHU	6		KWAN
2		HWA	7	 	KIUE
3		KEU	8		TI
4		P'IE	9		NA
5		YI			

Note that the proper name of 9 is rather Fu or Put, and that 1 is also called tien or tim.

Callery gives the following varieties of these nine original strokes :



These varieties of the strokes are here given as interesting to the calligraphist rather than as important for Chinese archaeology. They came into existence in consequence of the qualities of the fine hair pencil used in writing the Kiai shu. The same is true of the nine primary strokes.

APPENDIX I.

ALPHABETICAL LIST OF ABBREVIATIONS.

Bv. Bells and vases.

Civ. Chwen wen. The seal character.

Hkm. Han kiem. Mirrors of the Han dynasty.

Hkn. Han kien. Tablet of the Han family.

Hyp. Hwa yü pei. Monument of the Hwa mountain.

Khk. Ku hiau king. Old copy of the book of Filial piety.

Kmp. 兼旬 Kung miao pei. Monument in the temple of Confucius.

Kyp. 牛犬羊 K'ung yü pei. Monument of Kung yü.

Kw. Ku wen. Old forms of characters anterior to the Lieu wen.

Ltp. Ling t'ai pei Inscription on the Ling terrace of Wen wang.

Lw. Lieu wen. The character as modified B. C. 800 by a scholar named Lieu. The Ta chwen or great seal character.

Sc. Siau chwen. The small seal character.

Sw. Shwo wen. The dictionary of Hū shu chung.

Tshp. T'si heu pei. Monument of the Heu (noble of second class) of the T'si kingdom.

APPENDIX J.

RADICALS OF SHWO-WEN.

I	王 王	丨 丨	II
一 一	王 玉	乚 𠂇	川 小
乚 乚	𠂇 玨	艸 艸	八 八
𠂇 𠂇	气 气	蓐 蓐	采 采
三 三	士 士	艸 艸	半 半

牛	牛	止	止	及	及	龠	龠
𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔
告	告	步	步	行	行	III	
口	口	此	此	齒	齒	品	品
𠂔	𠂔	正	正	牙	牙	舌	舌
𠂔	𠂔	是	是	足	足	干	干
哭	哭	是	是	疋	疋	谷	谷
𠂔	𠂔	彳	彳	品	品	只	只

我 我

Seal script for '王' (Wang) and '田' (Tian).

又

ƒ +

史

史

束 準

事

𠂔 𠂔

三 三

晨

興

革

鬲

痛

爪

音

辛 辛

𦰩 𦰪

業 業

𠂔 升

𠂇 𠂈

其

田共

肉 囧

句

4

古

+

卉

言

言

鼻	鼻	IV	皮	畫
𦘔	𦘔	𦘔	𦘔	𦘔
習	習	目	支	𦘔
羽	羽	𦘔	教	臣
隹	隹	眉	卜	𦘔
奎	奎	盾	用	殺
𦘔	𦘔	𦘔	𦘔	𦘔
𦘔	𦘔	𦘔	𦘔	𦘔

首	苜	華	華	放	筋
羊	羊	華	華	受	刀
義	義	呂	么	奴	刃
瞿	瞿	咄	咄	夕	勑
離	離	專	專	死	丰
隹	隹	宮	元	月	耒
鳥	鳥	宮	元	骨	角
鳥	鳥	予	予	肉	V

𣏟	竹	𣏟	日	喜	喜	𣏟	虎
箕	箕	乃	乃	壹	壹	𣏟	虎
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工	工	兮	兮	豆	豆	𣏟	𣏟
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






























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 之	 𣎵	 員	 𣎵
 市	 禾	 貝	 冥
 出	 稽	 邑	 晶

月	禾	禾	禾
有	秣	秣	秣
明	齊	黍	麻
囧	束	香	禾
夕	月	米	耑
多	鼎	穀	韭
母	克	白	瓜
弓	彖	凶	瓠

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𠂔	毛	𠂔	𠂔	𠂔	覞
𠂔	毳	𠂔	兄	𠂔	欠
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豕	馬	狀	焮
豕	馬	鼠	炙
豕	鹿	能	赤
豕	麕	熊	大
豕	龜	火	亦
豕	兔	炎	矢
豕	莧	黑	大

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燕	燕	至	至	手	手	氏	氏
龍	龍	西	西	𠂇	𠂇	氏	氏
飛	飛	鹵	鹵	女	女	戈	戈
非	非	鹽	鹽	母	母	戌	戌
𠂇	𠂇	戶	戶	民	民	我	我
		門	門	ノ	ノ	𠂇	𠂇
XII							

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	率		虫		蚰		蟲		風		它		龜		鼃
	弓		弣		弦		系	<div>XIII</div>							
	糸		糸		紫		絲		曲		留		瓦		

黃	黃	几	几	開	開	七	七
男	男	且	且	𠂔	𠂔	九	九
力	力	斤	斤	四	四	肉	肉
𠂔	𠂔	斗	斗	𠂔	𠂔	𠂔	𠂔
XIV		矛	矛	𠂔	𠂔	甲	甲
金	金	車	車	亞	亞	乙	乙
𠂔	𠂔	𠂔	𠂔	五	五	丙	丙
𠂔	𠂔	𠂔	𠂔	六	六	丁	丁

戊	戊	子	巳
己	己	了	午
巳	巳	孖	未
庚	庚	𠂇	申
辛	辛	丑	酉
梓	梓	寅	酋
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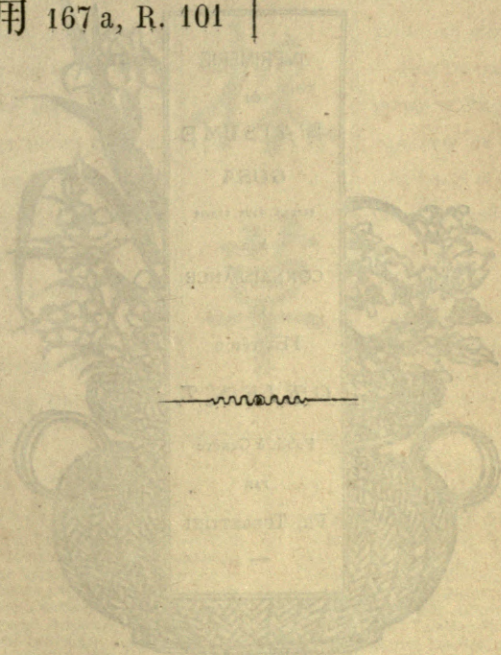
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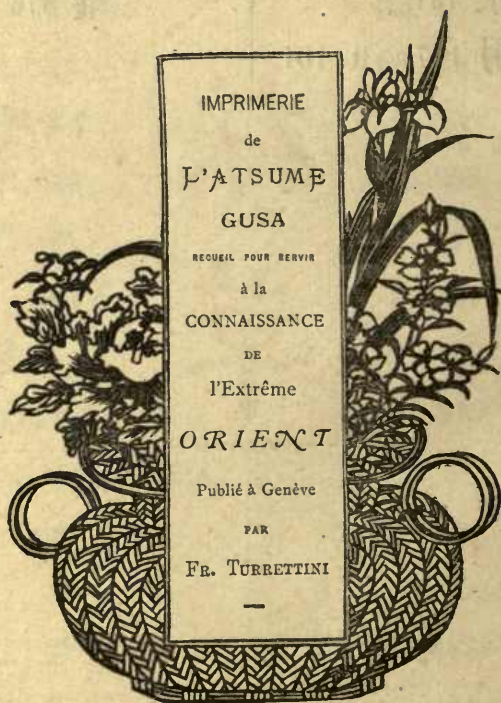
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